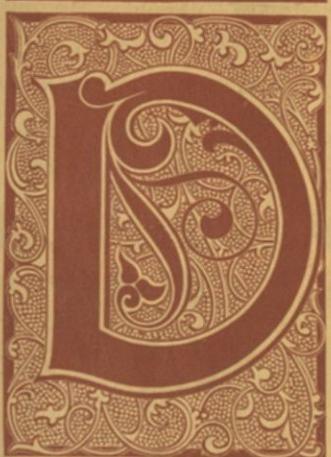


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# "STANDARD MEASUREMENTS."

IMPORTANT.--When sending for Patterns FOLLOW MEASUREMENTS CLOSELY.

## Ladies, Misses and Girls.

Take bust measure under the arms, around the fullest part of figure, holding tape well up across the back, drawing it moderately tight.

Ladies' garments requiring bust measure are cut in 8 sizes, from 30 to 44 inches.

Ladies' garments requiring waist measure only are cut in 8 sizes, from 20 to 34 inches.

In sending for Misses', Girls', Children's, or Boys' patterns, be sure to order for the age corresponding with the actual measure.

Misses' garments requiring bust measure are cut in 6 sizes, viz.:

Age,	11	12	13	14	15	16 yrs.
Bust measure,	28	29	30	31	32	33 ins.

Substitute for hip measure: pass tape over fullest part of bust and over arms.

Misses' garments requiring waist measure are cut in 6 sizes, viz.:

Age,	11	12	13	14	15	16 yrs.
Hip measure,	32	33	34	35	37	38 ins.
Waist	25	25	24	24	24	23

**CORRECT MANNER TO TAKE WAIST AND SLEEVE MEASURE.**

Girls' garments requiring bust measure are cut in 5 sizes, viz.:

Age,	6	7	8	9	10 years.
Bust measure,	23	24	25	26	27 inches.

Girls' garments requiring waist measure are cut in 5 sizes, viz.:

Age,	6	7	8	9	10 years.
Hip measure,	27	28	29	30	31 inches.
Waist measure,	23	23 $\frac{1}{4}$	23 $\frac{1}{2}$	23 $\frac{3}{4}$	24 $\frac{1}{4}$



## Children, Boys and Men.

Children's garments are cut in 6 sizes (3½ to 5 years), viz.:

Age,	3½	1	2	3	4	5 years.
Breast measure,	18	19	20	21	22	23 inches.

Boys' coat or vest measurements: Pass tape around the body under arms, drawing it moderately tight.

Boys' overcoat measurements: Measure over coat or jacket the garment is to be worn over.

Boys' trousers measurements: Pass tape around the waist over the trousers, drawing it moderately tight.

For men's and boys' shirts, take the exact neck measurement and add one inch.

For coats, take breast measure, close under arms, drawing tape moderately tight.



## Men's Measurements for Shirts.

Neck	14	14 $\frac{1}{2}$	14 $\frac{1}{2}$	15	15	15 $\frac{1}{2}$	15 $\frac{1}{2}$
------	----	------------------	------------------	----	----	------------------	------------------

Breast	34	34	35	35	38	38	40
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Neck	16	16	16 $\frac{1}{2}$	16 $\frac{1}{2}$	17	17	17 $\frac{1}{2}$
------	----	----	------------------	------------------	----	----	------------------

Breast	40	42	42	44	44	46	46
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**CORRECT MANNER TO TAKE BUST AND HIP MEASURE.**

## Boys' Measurements.

Age,	2	3	4	5	6	7	8	9	years.
------	---	---	---	---	---	---	---	---	--------

Breast,	21	22	23	24	25	26	27	28	inches.
---------	----	----	----	----	----	----	----	----	---------

Waist,	21	22	22 $\frac{1}{2}$	23	24	25	26	26 $\frac{1}{2}$	"
--------	----	----	------------------	----	----	----	----	------------------	---

## BOYS' CONTINUED.

Age,	10	11	12	13	14	15	16	17	years.
------	----	----	----	----	----	----	----	----	--------

Breast,	29	30	31	32	33	34	35	36	inches.
---------	----	----	----	----	----	----	----	----	---------

Waist,	27	28	28 $\frac{1}{2}$	29 $\frac{1}{2}$	30 $\frac{1}{2}$	31	32	33	"
--------	----	----	------------------	------------------	------------------	----	----	----	---

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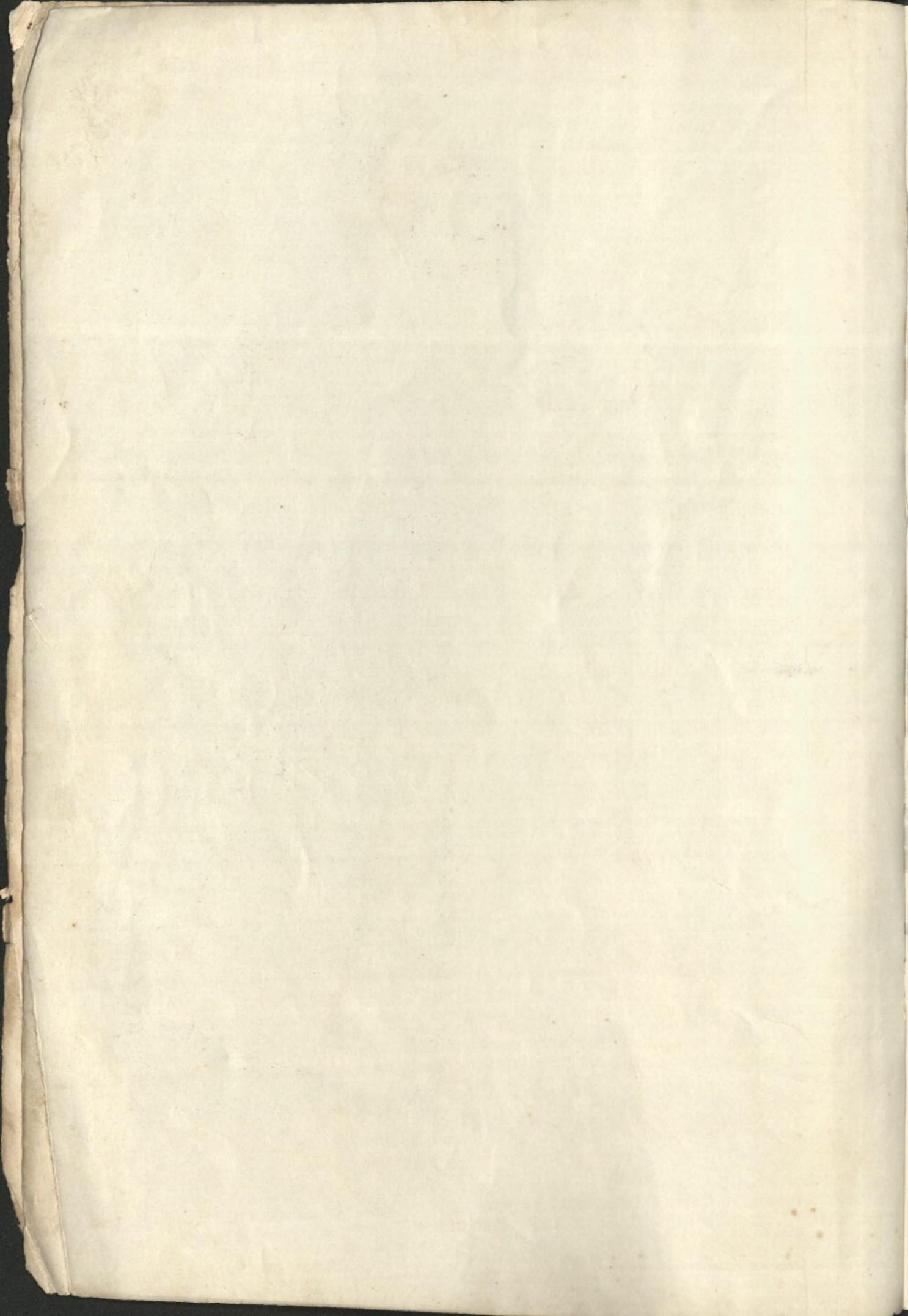
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NOVEMBER  
1895



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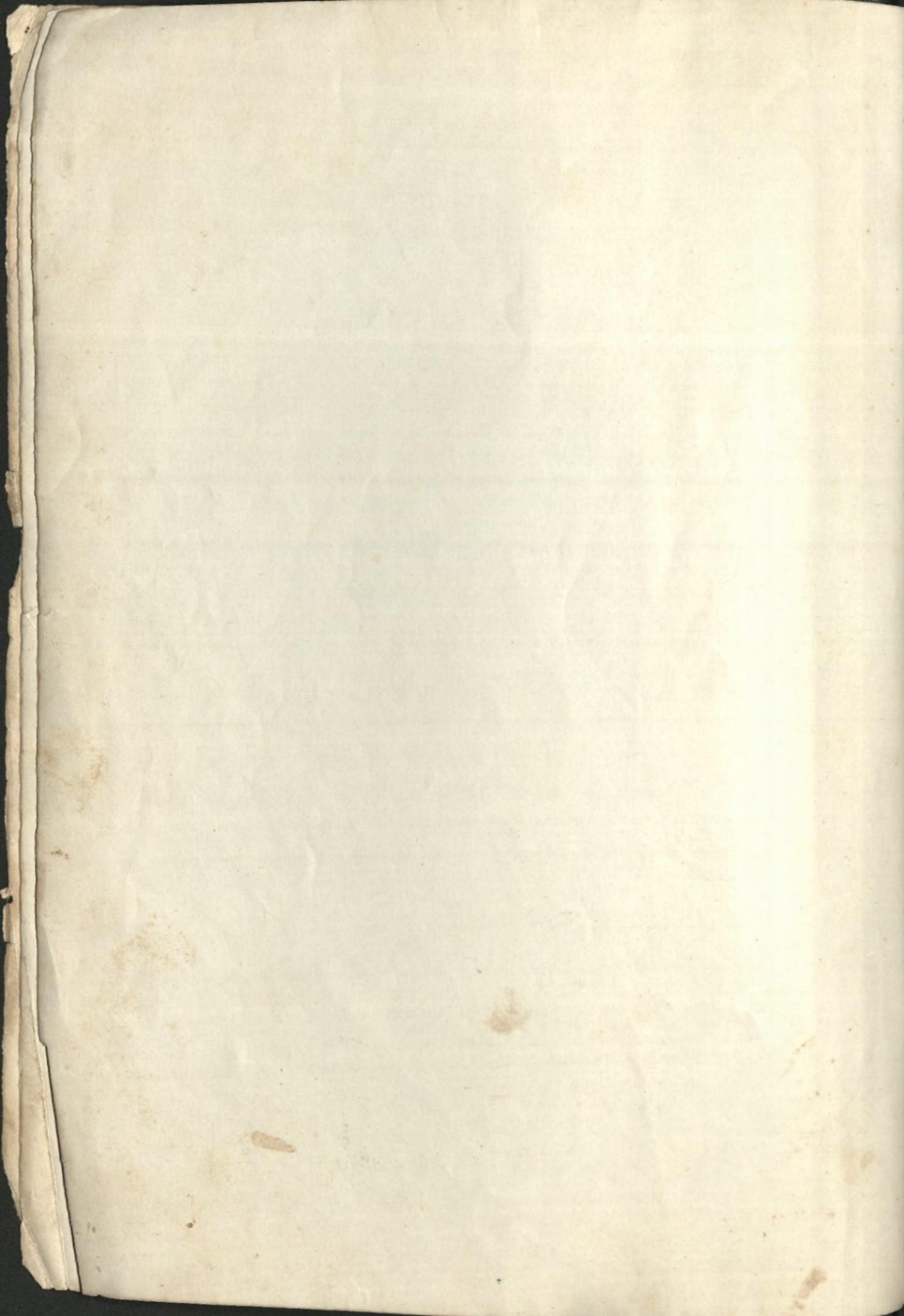
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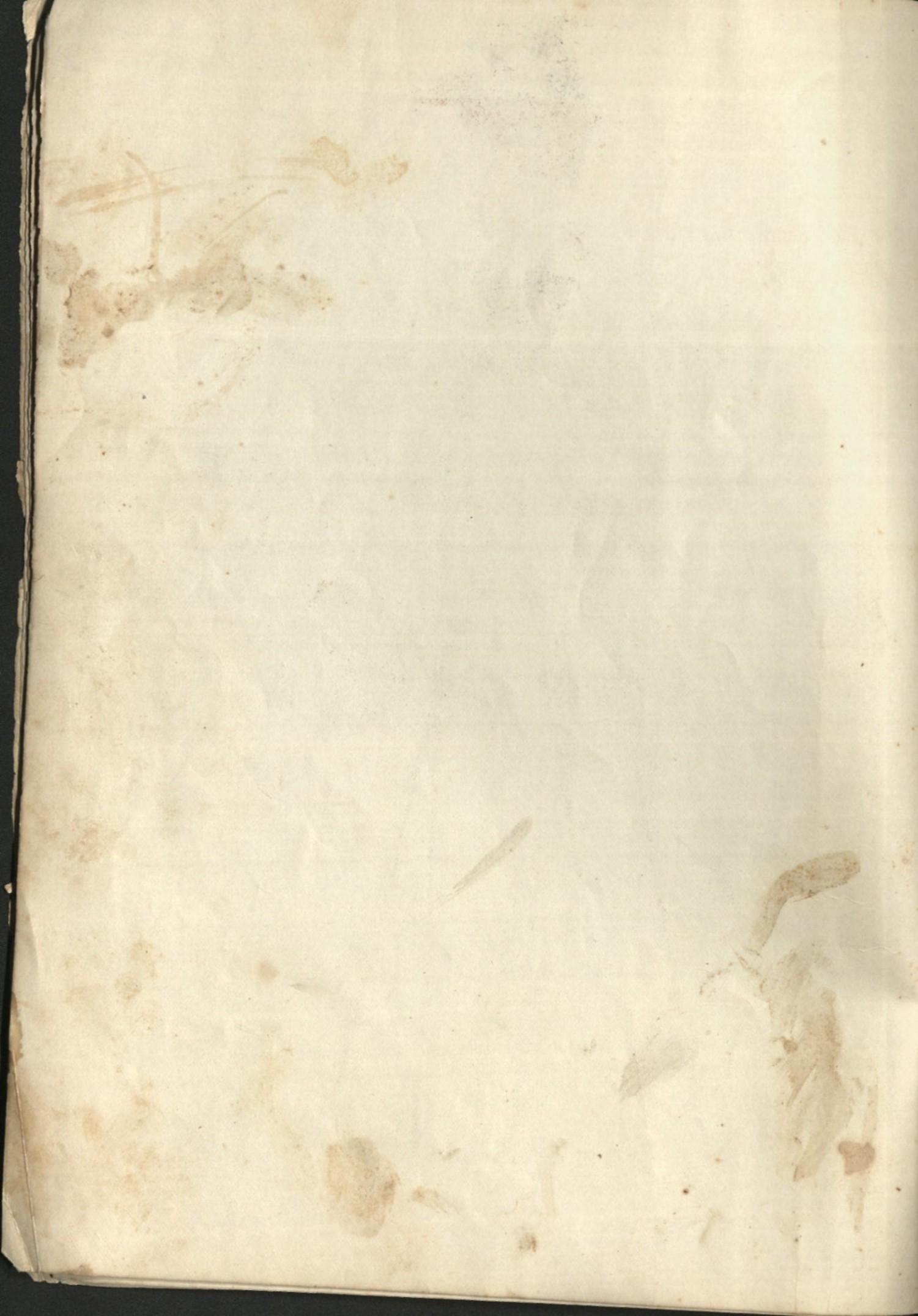


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### DESCRIPTION OF COLORED PLATES.

**FIRST FIGURE.**—No. 2742, LADIES' DRESS. This charming figure shows an ideal evening costume. Pink satin was the material used for the novel skirt. This is made with a peculiar pleated arrangement at each side, finished at the top by a festoon of Nile-green tulle and rosettes of the same.

The waist was made entirely of Nile-green tulle, over which was a pointed yoke piece and straps of pink satin edged with pearls and drooping like the tulle under bodice. The sleeves are composed of puffs of tulle with over pieces of pearl-edged satin. For detailed description, price of pattern, etc., see page 19.

**SECOND FIGURE.**—No. 2738, MISSES' WAIST; No. 2739, MISSES' SKIRT. This charming costume was fashioned of Delft blue material with a bouclé design in black. The skirt, which is of the latest style, is relieved by a species of revers on one side of tan-colored cloth, perforated at its outer edge.

The waist is cut with blouse effect, the yoke and the tab which extends down the front being of perforated tan cloth. The yoke and collar are also of this material. The sleeves are made with an upper puff and are plainly finished. For detailed description, price of patterns, etc., see page 34.

**THIRD FIGURE.**—No. 2732, LADIES' BASQUE; No. 2731, LADIES' SKIRT. This handsome walking dress was developed in Scotch heather mixture, combining brown and green relieved by a thread of red. The skirt is made with box-pleats extending all around the front and sides and reaching slightly above the knee.

The waist has three graduated box-pleats, held at the waist by a belt, and is finished at the neck by a rolling collar and revers of green. A neat linen collar and small red satin tie are worn with the jacket. For detailed description, price of patterns, etc., see pages 20 and 23.

**FOURTH FIGURE.**—No. 2730, LADIES' JACKET; No. 2650, LADIES' SKIRT. A handsome combination of patterns forms this stylish costume. The jacket is the newest model for reefers, having rounded revers, here made of brown velvet edged with white and stitched, and fastening down the front in double-breasted fashion with four large bronze buttons. The sleeves have the approved droop and are of ample dimensions.

The skirt is of a mixed green material trimmed with narrow brown velvet arranged in points and outlined by fine silk embroidery. For detailed description, price of pattern, etc., see page 22.

**FIFTH FIGURE.**—No. 2736, CHILD'S REEFING JACKET; No. 2387, CHILD'S DRESS. This pretty little girl wears a serviceable gown of gray tweed, made with the utmost simplicity. With it she combines a handsome jacket of plain red cloth richly trimmed with Persian lamb around the edges and also around the pockets. The fastening is double-breasted and iridescent buttons are used. For detailed description, price of pattern, etc., see page 44.



NO. 2754, LADIES' WAIST AND NO. 2740, LADIES' SIX-GORED SKIRT. Price of each 20 cents. (For description see page 5.)

# THE "STANDARD'S" DELINEATOR

Copyright, 1895, by Standard Fashion Co.

VOL. III. No. 1.

NOVEMBER, 1895.

NEW YORK AND CHICAGO.

## Fashions and Fabrics.

**A**S the fall season advances and we approach the border lands of winter, it is a pleasure to see all our predictions regarding coming styles amply verified. The indications which we seized in the early days of September, have developed so rapidly that we are surprised to see whither they have led us.

THE most striking of all Fashion's caprices is in the matter of materials. The favorite fabric among rich materials is undoubtedly *crépon*. Strange as it may seem, no word about this exquisite weave is to be found in any of the Paris fashion journals, nor is it quoted in any descriptions of recently made gowns. Yet there is no question as to its popularity here, not only among ordinary people but among those who are free to spend as much as they choose on their wardrobes, for very few cheap *crépons* are now obtainable, three, five, seven dollars a yard being the general prices. The difficulty of keeping the crinkle has been entirely overcome. The warp now holds the figure in place; indeed, in what is called winter *crépon*, the back is as firm and solid as a piece of cashmere. Naturally, this makes the material more durable and easier to fit, besides permitting the use of other material than silk for linings. Very similar to this winter *crépon* is a variety called rough-and-ready. This also has the plain back,

but the surface is composed of a mixture of mohair, wool and silk, forming handsome raised figures. One very handsome pattern has broken ridges of mohair, alternating with wavy stripes of silk. Another with a generally crinkled surface is broken by small silken dots.

**A**NOTHER material which owes its existence to French taste is composed of mohair and wool. When seen in the piece the effect is very like moiré, the design being carried out in a corded weave. It is not a fabric which will find favor with the herd, and therefore none of our readers need fear that they will have anything common if they purchase it.

**M**YROLIENNE is another of the newer fabrics, but it has a smooth surface. It is corded like bengaline and figured with tiny silk dots or lines. One handsome piece in *forestier* green is corded crosswise of the material and a tiny cord also runs lengthwise at intervals of about a half inch, while with the cross cord is woven at wide intervals a pin dot of red.



(Copyright 1895 by Standard Fashion Co. of New York.)  
No. 2754, LADIES' WAIST. Price 20 cents. (For description see page 6.)

IT seems as if the manufacturers had become tangled up in a mass of curly wool and that it had found its way into their heads, for beyond all question there are more *bouclé* materials to be seen than any others. They are not confined to any particular grade of goods, but come in

all kinds. As I write I have before me some pieces which measure forty-six inches in width and are sold for one dollar and a quarter a yard, and some others of the same width which cost three dollars and seventy-five cents for the same quantity. All these samples come from the same store, and among a host of others from various houses there is the same variation, some pieces running even farther in both directions.

**O**NE of the handsomest of these weaves has a diversion in the introduction of alternating stripes of black *bouclé* and Delft blue, plain or comparatively plain material. It was woven like diagonal serge of rough quality, the *bouclé* being very close and more like cord than wool so closely was it curled; the stripe was fully an inch and a half in width while the companion stripe of blue was not above seven-eighths of an inch wide.

**A**GREAT many diagonals are shown, but there is nothing particularly novel about them. They have the regular standard weave, sometimes slightly varied by being in double stripes inclined at opposite angles. These weaves comprise serge, homespun and diagonals properly so called. Other comparatively smooth cloths not novelties are camel's-hair, tweed, cheviot, mohair, Bedford cord, etc.—all old favorites, familiar to us all and extremely useful for our second best costumes.

**N**OTHING is more startling than the universal appearance of plaids. It seems as if Fashion had gone mad, so varied have been her freaks during the past few seasons. In the early spring the styles of Louis XIV. were pressed upon us, a little later came Dutch bonnets, and now after a little uncertainty we are suddenly plunged into the heather lined downs of the land o' the leal and must needs place Bannock-burn plaids and other place tartans upon our foreign bodies until at every corner one expects to see a bag-pipe in place of a hand organ and to drop into Huyler's for an oat-cake or a bowl of porridge. But plaids are so gay and so well suited to the dreary days of autumn and early winter that one really cannot cavil at the universal display of them in wool, silk, crépon, crêpe, and even in the lighter evening materials such as mull and grenadine.

**S**ILKs have joined the same wild orgy of color and design, and have even gone so far as to combine velvet and satin in the same piece with themselves. One of the handsomest styles for evening wear is white silk with a velvet design. Sometimes this is floral, single blossoms such as the iris or chrysanthemum being intermingled in such a way as to form a close pattern. Other pieces have designs of garlands extending from one large bouquet to another and very much resembling wall paper. It is difficult to find this beautiful except in its texture and delicate coloring. In any case it is not a fabric suited to an entire toilette, but it would make handsome panels and is just the thing for trains. Needless to say, it is extremely costly.

**I**N both cloth and silk, spangles are a prominent feature. On a plain ground there will be a serpentine pattern of a lighter or darker color entirely covered with spangles. One piece of cloth was a variety of crépon and in all the hollows were little bunches of spangles.

**A** COMBINATION of moiré and crêpe form a bewitchingly lovely material for evening dresses. The two weaves are united sometimes in a stripe and sometimes in an irregular pattern like the water marks on the moiré itself, the crêpe being used for the *mat* effects and the moiré for the high

lights. The combination is very effective.

**A** VERY attractive silk is very soft and has a pattern which seems a combination of the Persian and the Egyptian styles of design. The coloring is of course oriental, very warm and bright, and in most cases it is broken at intervals of three inches by a narrow chenille stripe of either black or the darkest color used in the design.

**A**NOTHER peculiar fabric looks as if it were accordion pleated and afterwards stamped with a pattern.

**B**UT if materials are widely varied, certainly trimmings are equally so. Even the initiate wonder where the manufacturers find their ideas. Lace is of course always popular and seems to become daily more so. Whole blouses are now made of *beurre* lace, and of other laces, plain and embroidered with iridescent beads. If the lace has a very decided pattern the embroidery generally follows it, otherwise a simple floral design covers the entire back and front pieces.

**P**ASSEMENTERIE is now shown in greater variety than ever before. For street costumes whole *parures*, comprising collar, yoke and sleeve-pieces are sold in sets. In jet these are particularly numerous, and not only in bright cut jet, but in the dull variety suitable for mourning. Green and blue embroidered upon black net so fine as to be almost invisible when applied upon the dress, are much in vogue, and heavier patterns are embossed; colored pearl beads, sapphires, rubies, turquoises and amethysts are put in a raised setting of similar stones of smaller size, or of gold, silver or bronze embroidery.

Whole panels for the sides and fronts of dresses are embroidered upon fine net which is cut away when the design is applied upon the dress.

Brussels net is now embroidered with lace braid so as to resemble *point à l'aiguille* or English point lace. It is really very handsome, but its chief charm seems to be in its novelty, for as the vulgar saying goes, it is neither "fish, nor fowl, nor good red herring."

**T**HIE newest waist models show very little difference from those of the past season. Their leading characteristic now as then is the superabundance of trimming. Quantities of yokes and yoke effects are used; these are made of plain satin or velvet, embroidered along the edges, or over the entire surface. The droop of the shoulder is sometimes attained by joined epaulettes to the yoke, sometimes by the use of a sleeve cap made separately, but continuing the same curved line.

**T**HIE blouse has lost none of its popularity and it is trimmed with bands which overlay it like a species of harness.

**A**LL women with good figures will be glad to see basques returning. Large numbers of the round waists have quite a point in the back and other bodices are genuine basques, very short on the hips, however.

**G**REAT fullness is still characteristic of all waists. One is now permitted to allow this to spread in every direction, or one may draw it in tightly to the figure holding it in stitched pleats, or merely in belts.

**N**ORFOLK jackets have also again resumed their sway. They are becoming to absolutely everyone, but they are not always easy to fit, owing to the pleats. This difficulty has been overcome by cutting the pleats separately and sewing them to a plain fitted underwaist.

## LADIES' TOILETTE.

(For illustration see page 2.)

Nos. 2754 and 2740.—A charming combination of Ladies' Waist, No. 2754 and Ladies' Six-Gored Skirt, No. 2740, is shown on the figure portrayed on page 2. The materials employed in its development were steel gray *drap satin*, a handsome satin-faced cloth, combined with darker gray velvet and cut steel ornaments. The waist is arranged on a lining, fitted by double bust-darts, under-arm and side-backseams and a curving centre seam. The full fronts and full back are attached to the foundation a few inches below the neck. The fullness is gathered at the top and laid in inward turning pleats at the lower edge. A graduated box-pleat is laid on the fronts, at each side of the full portion. The upper portion of the back and fronts is overlaid by a velvet yoke of novel shape fitted by shoulder seams; it is round over the shoulder in the 1830 style, sloping to a point, front and back, and handsomely trimmed with cut steel. A standing collar, trimmed with steel,

completes the neck adjustment. The lower portion of the basque is slightly pointed front and back, and is finished with a velvet belt, also trimmed with steel ornaments. The sleeves are exceedingly graceful in their modelling, and have a two-seamed closely-fitted lining. The outer material is also smooth and tightly fitted to the elbow, while above the material has the appearance of a *bouffant* puff. Other views of the waist on pages 3 and 23 show a different development.

The pattern is cut in eight sizes from thirty to forty-four inches' bust measure, and costs 20 cents. Medium size requires five and three-eighths yards of material twenty-two inches wide; three and seven-eighths yards thirty-two inches; three yards forty-four inches, or two and five-eighths yards fifty-four inches.

The skirt is a stylish six-gored model, consisting of two side-gores, and a wide front and back; it is smoothly adjusted without darts, the fullness of the back-gore being gathered, and falling in graceful folds. The flare at the



(Copyright 1895 by Standard Fashion Co. of New York.)  
No. 2749, LADIES' COSTUME. Price 25 cents. (For description see page 7.)

bottom may be emphasized by an under-facing of hair-cloth.

Silk, crêpon, serge, satin, mohaireen, tyrolienne, caracule, cloth, alpaca or Henrietta can be used in making this costume which may be trimmed with lace, jet, passementerie, braid and the like.

A garment view of this skirt on page 21 shows a different development.

The pattern is cut in eight sizes from twenty to thirty-four inches waist measure, and costs 20 cents. Medium size requires eight yards of material twenty-two inches wide; six and one-half yards thirty-two inches; four and one-half yards forty-four inches, or three and five-eighths yards fifty-four inches. As represented it measures four and one-half yards around the lower edge.

#### LADIES' WAIST.

(For illustration see page 3.)

No. 2754.—

At the opening of the gay season when evening costumes are so much in demand, such a handsome model as the one shown here will be sure to receive a warm welcome. It is cut with the graceful 1830 effect of sloping shoulder, the band which outlines the

*décolletage* being almost on the arms. The waist fits the figure closely, the slight fullness being gathered at the top and held in small pleats at the lower edge of the waist.

The sleeves are small puffs ending well above the elbow. The decoration is afforded by the velvet which follows the yoke outline and forms two box-pleats in front, and also the belt. These are all adorned by jewelled embroidery. In the present instance, white silk, with a flower in two tones of red, composed the bodice proper, and the trimmings were of deep red velvet embroidered with seed pearls.

Any of the pretty materials now shown in the shops will make charming waists and a prettier model for them could be found than this one.

A garment view on page 23 shows a different development.

The pattern is cut in eight sizes from thirty to forty-four inches bust measure, and costs 20 cents. Medium size requires five and three-eighths yards of material twenty-two inches wide; three and seven-eighths yards thirty



ASW  
SFC  
No. 2744. LADIES' CAPE AND NO. 2740, LADIES' SIX-GORED SKIRT. Price of each 20 cents.  
(For description see page 8.)

two inches; three yards forty-four inches, or two and five-eighths yards fifty-four inches.

#### LADIES' COSTUME.

(For illustration see page 5.)

No. 2749.—One of the most graceful modes of the season is here effectively illustrated in a natty costume that combines simplicity with style and solid wearing qualities. A woman of limited means is compelled to select for her wardrobe only such garments as can be put to a variety of uses. She cannot lay aside a dress for the street, another for church, another for evening and yet another for house wear. Her toilettes must be suited, with the slight variation of ribbons or the addition of lace collars and cuffs, to any or all of these occasions.

Such a gown is the one here shown. It is dressy, yet practical, and will be found especially becoming to slight figures.

Mohair bouclé in Delft blue with velvet of the same, supplemented by black feather trimming and four large cut steel buttons, formed the material for this jaunty toilette.

A fitted lining provided a foundation for the waist; upon this the fullness at the back was gathered, and confined at the waist-line in narrow shirrings. The blouse portions at the front reach from the under-arm seams, the right side extending diagonally to the left shoulder where it is

fastened invisibly by hooks and eyes. A band of feather trimming follows the opening and forms an effective finish to the standing velvet collar which completes the neck. A shaped belt of velvet finishes the edge of the basque.

The sleeves are of the new bishop leg-o'-mutton design and are provided with a foundation lining for the upper arm portion only. A handsome cuff, edged with feather trimming, is used with this sleeve with exceedingly decorative effect.

The graceful skirt is cut in six pieces, flaring at the foot and conforming closely to the lines of the figure at the hips, while a series of small pleats confine the fullness in the back. The front seams are outlined by the feather trimming, which also decorates the bottom of the skirt at a short distance from the edge. Two large buttons are placed at the left side of the front gore to correspond with those on the basque.

The mode is one which will develop satisfactorily in almost any fabric, although rough-faced materials are to be preferred. Scotch twill suiting, homespun, camel's-hair, and the handsome cheviot mixtures could be employed with excellent results, and fur might be substituted in place of feather trimming.

A garment view on page 18 shows a different development.

The pattern is cut in eight sizes from thirty to forty-four inches bust measure,



NO. 2732, LADIES' NORFOLK BASQUE (WITH PLEATS LAID ON) AND NO. 2731, LADIES' PLEATED SKIRT (WITH PLAIN FOUNDATION SKIRT). Price of each 20 cents. (For description see page 9.)

and costs 25 cents. For a lady of medium size it requires twelve and three-quarters yards of material twenty-two inches wide; nine yards thirty-two inches; six and seven-eighths yards forty-four inches, or five and one-half yards fifty-four inches.

#### LADIES' TOI LETTÉ.

(For illustration see page 6.)

Nos. 2744, Ladies' Cape, and No. 2740, Ladies' Six-Gored Skirt.—Admirers of plaids and fringe, and the graceful effect which a cape combining these gives, when worn with a skirt of plain colors will realize the beauty of the combination more than ever from this charming illustration. A light gray and dark green heavy woolen shawl is used for the cape, and the fringe is light gray. A wrap is of circular shaping and is cut in one piece. It fits smoothly about the neck and shoulders, and falls below on the sides in graceful undulating ripples which are wholly the result of the cut. Its lower edge reaches well below the waist when the arm is hanging down at the side and the addition of fringe to this makes it

almost three-quarter length. The hood, which is unlined, is seamed but a short way up its centre and the ends are allowed to spread apart in the latest style. It is edged all around with fringe. The collar is very broad and rolling, set on a standing foundation. The cape fastens invisibly in the centre of the front with hooks and eyes.

A garment view on page 24 shows another development.

The pattern is cut in eight sizes for thirty to forty-four inches bust measure, and costs 20 cents. For a lady of medium size it requires five and one-half yards of material twenty-two inches wide; five and one-eighth yards twenty-seven inches; two and three-quarters yards forty-four inches, or two and one-half yards fifty-four inches.

The skirt is a handsome model that amply fills the demands of fashion both as to width (which is four and one-half yards around the lower edge in the medium size) and arrangement. Six gores are used in its shaping, a circular front and back, two side and two side-back gores. All are so cut that about the



(Copyright 1895 by Standard Fashion Co. of New York.)  
No. 2730, LADIES' REEFING JACKET AND NO. 2896, LADIES' SKIRT. Price of each 20 cents.  
(For description see page II.)

*ASR  
SFC*

waist and hips in the front and on the sides there is no fullness at all, while below the skirt spreads broadly and falls in many waving volutes. At the back the fullness is drawn into close gathers on either side of the placket opening, which is made in the centre of the back-gore. A narrow band finishes the waist. A skirt made by this model of silk, satin, *faille Française*, *moiré*, *satin soleil*, etc., may be used to supplement a dressy toilette, while, if made of cashmere, Henrietta, broad-cloth, cheviot, homespun, serge, cravette, etc., it may be used for every-day wear. A foot-trimming of heavy braid, astrachan, or fur is in order with the latter materials, while with the former, braid, gimp, galloon, passementerie, etc., may be used.

A garment view on page 21 shows a different development.

The pattern is cut in eight sizes from twenty to thirty-four inches waist meas

ure, and costs 20 cents. Medium size requires eight yards of material twenty-two inches wide; six and one-half yards thirty-two inches; four and one-half yards forty-four inches, or three and five-eighths yards fifty-four inches.

#### LADIES' TOILETTE.

(For illustration see page 7.)

No. 2732,

Ladies' Norfolk Basque (with pleats laid on) and

No. 2731,

Ladies' Pleated Skirt.—

These two patterns combined form a charming suit. The materials employed were a dull heliotrope silk-and-wool mixture, with plain velvet, and white satin for the vest. The basque, which is suitable for shopping, driving, travelling or general wear, is a modification of the simple and picturesque style of the Norfolk modes. It is made with an entirely fitted under-waist and the pleats are laid on. They are widest at the two ends and narrow considerably at the waist, where they are confined be-



NO. 2734, LADIES' INVERNESS WRAP AND NO. 2740, LADIES' SIX-GORED SKIRT. Price of each 20 cents.  
(For description see page 12.)

neath a belt. The pattern provides for two arrangements of the fronts, either made with a rolling collar ending in revers, disclosing a short vest, as shown in the present illustration, or with high neck and a rolling collar, the revers omitted and the centre-pleat reaching to the collar. A ripple effect is produced about the lower part of the back, caused by the extra width of the back, side-back and under-arm gores. The sleeves are a *bouffant* leg-o'-mutton design comfortably close-fitting from the elbow to the wrist. Heliotrope velvet is, in this instance, overlaid upon the basque between the pleats, and a narrow velvet binding upon the collar, revers and cuffs gives a stylish finish. The basque fastens invisibly down the centre of the front beneath the centre-front box-pleat.

A garment view on page 18 shows a different development.

The pattern is cut in eight sizes from thirty

to forty-four inches bust measure, and costs 20 cents. Medium size requires seven yards of material twenty-seven inches wide; five and three-eighths yards thirty-two inches; four yards forty-four inches, or three and one-quarter yards fifty-four inches.

The skirt is an exceptionally handsome model. In this instance, the pleats reach only from the hem to the knee in front, the upper part of the skirt being gor-ed to fit smoothly without darts or fullness. In the back the pleats extend to the waistline. A facing of velvet upon the under-folded part of the pleat produces an extremely rich effect. The underskirt, which is plain and smoothly finished, is in this instance of heliotrope silk. The model is extremely useful for wear in the late fall or early winter as part of a travelling or outing toilette and, if intended for the latter, will make up to advantage in serge, cravenette-heptonette,



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No. 2742, LADIES' EVENING COSTUME. Price 25 cents. (For description see page 14.)

caracule, cheviot, homespun or canotier; this last is an excellent fabric intended for boating wear or travel on the water. Especially handsome trimmings are suitable, among which are heavy lace, braid, cord, passementerie, or color and material in contrast.

A garment view on page 20 shows a different development.

The pattern is cut in eight sizes from twenty to thirty-four inches waist measure, and costs 20 cents. Medium size requires thirteen and one-half yards of material twenty-two inches wide; nine and one-half yards thirty two inches; seven and three-quarters yards forty-four inches, or six yards fifty-four inches. As represented three and one-half yards of thirty-six-inch lining silk were used.

#### LADIES' TOILETTE.

(For illustration see page 8.)

No. 2730,

Ladies' No. 2748, LADIES' TEA JACKET AND NO. 2697, LADIES' FIVE-PIECE SKIRT (WITH NARROW FRONT AND SIDE-BACK AND WIDE SIDE GORES). Price of each 20 cents. (For description see page 14.)

Reefing Jacket, and No. 2696, Ladies' Skirt (with pleats laid on).—The jacket, which is a sensible model for late fall

and early winter wear, is made of rough tweed in a brown and white mixture, the seams and edges corded with brown velvet and the double-breasted fastening effected with six large copper buttons. The back of the jacket is smooth to the waistline and expands below in a series of graceful flutes caused by the extra width of the back-gores. The front conforms to the figure above the bust-line and falls loosely below, being made without darts. It is reversed at the top in round cornered lapels which meet the rolling collar in notches. Both collar and lapels are edged with a velvet cording. Curved pockets, finished with a corded edge, are set in over each hip. The gigot sleeves are made with one seam and are adjusted on top of the arm's-eye with a triple row of gathers. About three inches above the

wrist is a cuff simulated by a cording of velvet. Like all the modes of the season, these sleeves are unusually *bouf*.



(Copyright 1895 by Standard Fashion Co. of New York.)

No. 2748, LADIES' TEA JACKET AND NO. 2697, LADIES' FIVE-PIECE SKIRT (WITH NARROW FRONT AND SIDE-BACK AND WIDE SIDE GORES). Price of each 20 cents. (For description see page 14.)

Reefing Jacket, and No. 2696, Ladies' Skirt (with pleats laid on).—The jacket, which is a sensible model for late fall

*fant* just above the elbow, attaining their greatest expansion on a line with the bust.

A garment view on page 20 shows a different development.

The pattern is cut in eight sizes, from thirty to forty-four inches bust measure, and costs 20 cents. Medium size requires four and seven-eighths yards of material twenty-seven inches wide; four and three-eighths yards thirty-two inches; three and three-eighths yards forty-four inches, or two and three-quarters yards fifty-four inches.

The skirt here made of *forster* green silk crépon, is of the handsome circular variety, the narrow front gore being defined on either side by a graduated box-pleat of plain *faïe Francaise*, set in the side-front seams.

Three gores are used, each arranged to fit about the waist and hips without darts or fullness and to fall below in godets and flutes.

The model was in this instance lined throughout with silk and interlined with fibre chamois.

The pattern is cut in eight sizes from twenty to thirty-four inches

waist measure, and costs 20 cents. Medium size requires ten and one-quarter yards of material twenty-two inches wide; seven yards thirty-two inches; five and three-eighths yards forty-four inches, or four and one-quarter yards fifty-four inches.

#### LADIES' TOILETTE.

(For illustration see page 9.)

No. 2734, Ladies' Inverness Wrap, and No. 2740, Ladies' Six-Gored Skirt.—The combination of these garments as shown upon this attractive young woman, forms a very handsome toilette. The wrap is made of light and dark brown tweed and is a mode which unites style and simplicity and will do duty for a variety of occasions either dressy or otherwise. For rough wear when travelling it is especially suitable when of double-faced cloaking. The under cape is made with back and front portions, joined in shoulder and under-arm seams, and the ingenious shaping of the back causes it to hang in two waving flutes, one near either side-back seam. These seams are open for a few inches above the bottom and the edges are



No. 2756, LADIES' ULSTER. Price 25 cents. (For description see page 15.)

finished with machine-stitching, thus giving additional width around the hem. The circular upper cape portions begin at the side-back and shoulder seams and are continued to the centre of the front where they are folded back evenly to display the stylish facing of brown satin. The arm-holes are cut in the lower cape portion and are sufficiently ample to allow the most *bouffant* of dress sleeves without danger of crushing. A deep rolling collar faced with the satin, set on a standing foundation, completes the neck. The wrap fastens in double-breasted fashion down the centre of the front with large buttons and button holes. This is a mode which shows to advantage in any of the cloakings in vogue this fall and will admit of a variety of handsome decorations, among which are fur and astrachan bindings, braid, galloon, gimp, etc. If made of chinchilla, beaver or any of the extra heavy cloakings, it may be worn the entire winter. It would also be pretty for a theatre wrap if made in colors suitable for evening wear.

A garment view on page 22 shows a different development. This exceedingly handsome pattern is cut in eight

sizes, from thirty to forty-four inches bust measure, and costs 20 cents. For medium size it requires seven and five-eighths yards twenty-two inches wide; six and five-eighths yards twenty-seven inches; five and one-eighth yards forty-four inches, or four and one-quarter yards fifty-four inches.

The skirt is an elegant model that rejoices in six well-arranged gores of a somewhat circular cut which causes them to fit about the waist without darts or fullness and to fall at the bottom in waving flutes. It has no seam in the centre of the back and is finished at the waist with a narrow band and a placket-opening. No decoration is employed in this instance, but a foot trimming of fur, astrachan, heavy braid, etc., is desirable for winter wear. The skirt makes up well in crêpon, serge, cloth, cheviot, homespun, two-toned Henrietta, cashmere or caracule. Trimmed skirts being now in correct style, the seams of this one may be braided.

A garment view on page 21 shows a different development.

This particularly attractive pattern is cut in eight sizes, from twenty to thirty-four inches waist measure, and costs 20 cents. Medium size requires



No. 2755, LADIES' BASQUE, AND NO. 2837, LADIES' FIVE-PIECE SKIRT (HAVING NARROW FRONT AND SIDE-BACK AND WIDE SIDE GORES). Price of each 20 cents. (For description see page 16.)

eight yards of material twenty-two inches wide; six and one-half yards thirty-two inches; four and one-half yards forty-four inches, or three and five-eighths yards fifty-four inches. It measures four and one-half yards around the lower edge in the medium size.

## LADIES' EVENING COSTUME.

(For illustration see page 10.)

No. 2742.—An exceptionally dainty and effective development of a ladies' evening costume is here portrayed. The attractive features of the gown are pleasingly emphasized by an exquisite combination of cream *satin Duchesse*, cream chiffon, and golden brown *mirroir* velvet. Jewelled passementerie and rich embroidery afford the handsome decoration.

The waist is made upon a lining; the back is shaped by under-arm and side-back gores, and a curving centre-seam, while the front lining is in two pieces, joined together in a long bias seam, extending from the shoulder to the lower centre-front edge of the waist. The full front and back of chiffon are gathered at the top, and attached to the foundation at yoke depth. At the lower edge of the front, the fullness is drawn toward the centre, and at the back it is laid in inward-turning pleats. The simulated yoke and tabs which droop gracefully over the waist, are of golden brown velvet, handsomely trimmed with jewelled passementerie and velvet rosettes.

A fitted belt, pointed front and back, finishes the lower edge of the waist. It is here made of velvet, also trimmed with jewelled passementerie.

The sleeves have a close-fitting foundation, upon which the *bouffant* puffs of chiffon are arranged. The latter is almost entirely concealed by the upper ornamental portion of satin, which is laid in box-pleats at the top, and falls with exquisite effect over the chiffon puff. This ornamental portion is slashed, representing four openings, through which the chiffon is visible, producing a most charming effect. The pattern also provides for high neck and long sleeves.

The skirt is certainly a pretty model, possessing the grace-

ful outline shown in this season's modes. It is a four-gored model, and is shaped to present a close adjustment, the fullness at the back being gathered, and falling in folds to the bottom. The box-pleated portions at the sides are attached at the upper end to an extention of the front gore, and inserted in the side-back seams. The upper edge of the completed portion is concealed beneath a soft fold of velvet, and from this depend several strings of jewelled passementerie. A velvet rosette is placed at each end of the fold. The front gore, between the side box-pleats, is handsomely embroidered at the bottom and sides.

This costume is an unusually stylish and dainty design for evening wear, and may be made up advantageously in any of the beautiful combinations of silk and velvet, although a single material may be used without detracting from the stylish effect.

Some of the materials which would develop handsomely are *merveilleux broché* and all the rich heavy satins, *chiné* silk, liberty satin, grenadine, ice silk, *bourette crépons*, *crêpe piteux*, chiffon, *mousseline de soie*, either plain or fancy; *armure moiré*, a heavy silk having a basketed surface of great richness, taffetas, ribbon-striped *failles* and satins, and various other materials equally beautiful. Heavy embroideries, handsome pearl or jewelled passementeries, *chiné*, cashmere, *palette* or embossed velvet ribbon, or trimmings of velvet would be appropriate garnitures. For those who prefer lace, nothing could be

more effective than draperies of real Brussels, Valenciennes, Chantilly or Point d' Esprit.

A garment view on page 17 shows a different development.

The pattern is cut in eight sizes, for ladies from thirty to forty-four inches bust measure, and cost 25 cents. A lady of medium size requires nineteen yards of material twenty-two inches wide, or ten and five-eighths yards forty-four inches.

## LADIES' HOUSE TOILETTE.

(For illustration see page 11.)

Nos. 2748 and 2637.—Be her station in life what it may, a



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No. 2730, LADIES' REEFING JACKET. Price 20 cents. (For description see page 1a.)

woman's wardrobe is incomplete without a tea jacket or dressing sacque. The plain ones attract by their air of solid comfort and by their promise of emancipation from the stiff thraldom of basques. The fancy ones invite by virtue of their own charms of color and design, and their acknowledged becomingness to the faces and figures of all women.

The exquisite tea-jacket shown in our illustration, if constructed of appropriate colors, would make the plainest woman a pleasure for the eye to dwell upon, while transforming a woman of passably good looks into a study for an artist. Sea-green taffeta silk dotted faintly with salmon pink, was the material used, the decorations being of *Point de Venise* lace and gros-grain ribbon matching the figure in tint.

The jacket is fitted in the back by shoulder, centre-back, side-back and under-arm seams, the loose point being arranged upon a lining fitted with single bust-darts. The Watteau pleat, beginning at the edge of the simulated yoke, is included in the centre-back seam to a point just below the waist-line where the fullness merges into the skirt portion of the jacket. The front also shows the graceful double box pleat, from either side of which extend epaulettes of lace terminating at the box-pleat in the back. The yoke is outlined with ribbon and fastens at the left side under a jaunty bow, the jacket fastening invisibly in the centre of the front.

The bishop sleeves are shaped with one seam only and are adjusted upon a leg-o'-mutton foundation lining. They are gathered at the waist under a plain cuff of the material. A standing collar, finished at its upper edge by a band of ribbon and terminating in a bow at the back, completes the neck.

The mode is admirably adapted to all materials appropriate to house wear. The beautiful cashmere brocades now on the market, *glacé* novelty silk, French flannel, figured Henrietta etc., would develop charmingly, while a ruffle of the material edged with butter-colored lace, might be substituted for the *Point de Venise* if preferred.

A garment view on page 21 shows a different development. The jacket is cut in eight sizes, from thirty to forty-four inches bust measure, and costs 20 cents. For the medium

size it requires eight and three-quarters yards twenty-two inches wide; six and three-quarters yards thirty-two inches; five and one-quarter yards forty-four inches, or three and seven-eighths yards fifty-four inches.

The skirt, No. 2637, is a five-piece model, having narrow front and side-back and wide side gores. Around the front and over the hips it fits without darts, the extra fullness in the back being arranged in a series of small pleats at the waist-line, below which they expand gracefully. The skirt measures six and one-half yards around its lower edge.

The skirt is cut in eight sizes from twenty to thirty-four inches waist measure, and costs 20 cents. Medium size requires seven and three-quarters yards of material twenty-two inches wide; six and one-eighth yards thirty-two inches; four and three-quarters yards forty-four inches, or four and one-half yards fifty-four inches.

#### LADIES' ULSTER.

(For illustration see  
page 12.)

No. 2756.—The garment is gracefully adjusted to the figure by shoulder, centre-back, side-back and under-arm seams, and under-arm darts. The fronts are plain, falling loosely from the bust and presenting the popular double-breasted effect. In the back the garment follows the lines of the figure closely to the waist, whence the skirt portion extends in graceful flutes, allowing ample room for the full skirts which are a feature of the current mode.

The upper portion of the fronts forms the broad revers which are so favorable to most figures; a stylish turn-down collar completes the neck.

ASY  
S.F.G.



No. 2732, LADIES' NORFOLK BASQUE (WITH PLEATS LAID ON). Price 20 cents.  
(For description see page 17.)

Curved pockets edged with feather trimming are set at either side. The collar, revers and front outer edge are also similarly decorated. Two rows of large smoked pearl buttons adorn the front and, with corresponding buttonholes, serve as a fastening for the garment.

The unique sleeves are of the three-section leg-o'-mutton design, the outside seams being outlined with feather trimming.

A garment view on page 19 shows a different development.

The pattern is cut in eight sizes, from thirty to forty-four inches bust measure, and costs 25 cents. For a lady of medium size it requires seven and one-quarter yards of material

forty-four inches wide; or five and one-half yards fifty-four inches.

#### LADIES' TOILETTE.

(For illustration see page 13.)

No. 2755, Ladies' Basque, and No. 2637, Ladies' Five-Piece skirt (with narrow front and side-back and wide side gores).

The waist here illustrated has a foundation lining fitted by the usual seams. A smooth yoke is overlaid upon the back and beneath it the full back is laid in two pleats on each side of the centre drawn down to a sharp point at the bottom of the basque. In front the fullness is gathered at the yoke-line and drawn down in pleats to the waist. This is overlaid by a yoke which extends in two graduated tabs to the belt, where they are held by two rosettes. The sleeves have a shaped foundation lining, and the outer material is applied with a single under-arm seam. The outer portion is closed to elbow depth and above is so cut as to display a fancy facing and fall in graceful droops on each side.

A garment view of this waist on page 19 shows a different development.

The basque is cut in eight sizes, from thirty to forty-four inches bust measure, and costs 20 cents. Medium size requires five and one-quarter yards of material twenty-two inches wide; four and one-half yards thirty-two inches; three and three-eighths yards forty-four inches, or two and one-half yards fifty-four inches.

The skirt is a five-piece model made with wide side-gores, the front and side-back pieces being narrow. The fullness in the back is arranged in small pleats falling in graceful godets below. For out-door wear, serge, camel's-hair, tweed and bouclé fabrics in dark colors should be selected, while for house wear, Henrietta, cashmere, corded suitings, etc., are most appropriate. Handsome effects are obtained by the use of the plaids.

The skirt is cut in eight sizes, from twenty to thirty-four inches waist measure, and costs 20 cents. Medium size requires seven and three-quarters yards of material twenty-two inches wide; six and one-eighth yards thirty-two inches, four and three-quarters yards forty-four inches, or four and one-half yards fifty-four inches.



(Copyright 1895 by Standard Fashion Co. of New York.)  
No. 2755, LADIES' BASQUE. Price 20 cents. (For description see page 18.)

#### LADIES' REEFING JACKET.

(For illustration see page 14.)

No. 2730.—No part of the ordinary woman's autumn attire is so noticeable as the jacket or wrap which she wears, for they attract much attention to themselves from their very newness, and go far towards giving the wearer an appearance of style or the reverse, as the case may be.

When patterns are so explicit and cloth so excellent, there is really no excuse for an ordinarily clever seamstress looking dowdy. The mode portrayed upon the accompanying figure is really quite an admirable style for all outdoor wear, for walking, driving, riding, shopping or even travelling.

It pleasingly introduces the much-rippled skirt and round-cornered revers, features that are so becoming to slender figures. As here shown it is made of a knotted yarn mixture,

the prominent color being a bright blue, the under-tone and knot being black. A black velvet cording is inserted in all the seams and both collar and revers are faced with it. The fronts, which are loose and without darts, fall away from the figure below the bust line and are closed in double-breasted fashion with four large buttons covered with velvet. Above the closing they are folded back in graceful revers, faced with in an inch of their edge with velvet which gives a desirable broad effect across the bust. The remainder of the jacket is adjusted with shoulder, centre-back, side-back, and under arm seams. The sleeves of the one-seamed leg o' mutton order, are gracefully

bouffant and at

tain their greatest dimensions just above the elbow. They are adjusted on the top of the arm's-eye by a triple row of gathers and are finished at the wrist with a single row of machine-stitching about an inch above the edge. At the neck a rolling collar with a seam at the centre of the back covered by the facing, completes the adjustment.

Crépon, serge, camel's hair, broadcloth, cheviot, homespun, bouclé plaids, tweed, frieze, etc., in any of the fashionable colors, such as London smoke, coachman's tan, fawn and dark gray, will make up stylishly by this model, and, if preferred, the fastening may be effected with frogs instead of buttons.

Another figure view on page 8 and a garment view on page 20 show a different development.



2742

The pattern is cut in eight sizes, from thirty to forty-four inches bust measure, and costs 20 cents. Medium size requires four and seven-eighths yards of material twenty-seven inches wide; four and three eighths yards thirty-two inches; three and three-eighths yards forty-four inches, or two and three-quarters yards fifty-four inches.

#### LADIES' NORFOLK BASQUE.

(For illustration see page 15.)

No. 2732.—Ever solicitous as we are for new styles, Dame Fashion sometimes outwits us when she puts an old favorite on the market in such new and attractive guise that we are lured from the temptations of the new to the well-tested comfort and convenience of the old. Quite surely in the days of our grandmothers, Norfolk jackets were an old story and yet they are just as popular and lady-like as ever to-day, and undoubtedly will be so fifty years hence. On the comely young woman portrayed in this picture is a very handsome and dressy one of white camel's-hair cloth, with fine black hair-line stripes, horizontal and vertical, making a large and decided plaid. The smooth, unwrinkled adjustment of the mode is due to the fact that the foundation waist is fitted and the pleats only laid on. These are graduated to be broad at the shoulder and lower edge, and narrower just at the waist-line, where they are closely belted in. The basque is fitted by the usual seams and darts, and shows a be-

coming ripple back of the hips, between the pleats. As shown in another view, the fronts may be finished with a rolling collar and revers, opening down to a short distance above the bust-line to admit a vest or chemisette of silk or velvet. In this instance it is, however, closed to the neck and there finished with a rolling collar on a standing foundation. A chic knot of scarlet ribbon at the throat adds the necessary bit of brightness. The sleeves are of the leg-o'-mutton design with a single seam and are adjusted on the top of the arm's-eye in gathers. They are very *buflant* to the elbow, below which they fit the arm comfortably.

The excellent effect that is obtained with this model in a simple development, is undoubtedly a proof that in a richer one it would be undeniably handsome.

Made of black *faille Francaise* with the pleats bordered with narrow jet passementerie and showing between them in front and back a deep simulated yoke made of broad double bands of the jet, the waist would be unsurpassed for elegance. Immature figures look especially well in a jacket like this when made of crêpon, caracule, knotted yarn checks, bouclé plaids, or any rough or hairy suiting that will give an additional breadth. Well-developed women will do well to choose the smooth satin-faced cloths and fabrics that display without accentuating their perfect curves.

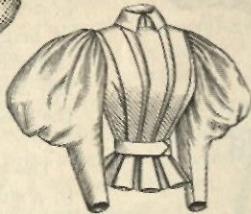
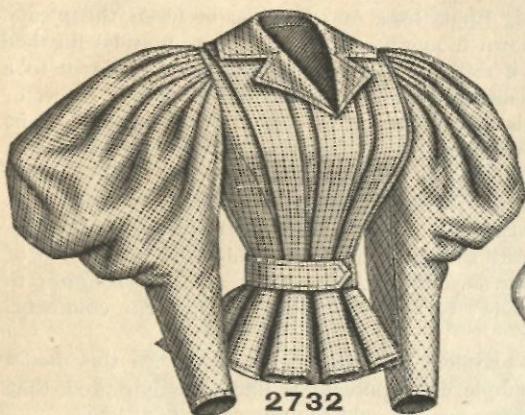
Another figure view is shown on page 7 and a garment view on page 18.

The pattern is cut in eight sizes from thirty to forty-four inches bust measure, and costs 20 cents. The medium size requires seven yards of material twenty-seven inches wide; five and three-eighths yards thirty-two inches; four yards forty-four inches, or three and one-quarter yards fifty-four inches.



2742

(Copyright 1895 by Standard Fashion Co. of New York.)  
LADIES' COSTUME (FOR HIGH OR LOW NECK, LONG OR SHORT SLEEVES).  
Price 25 cents. (For description see page 19.)



(Copyright 1895 by Standard Fashion Co. of New York.)

LADIES' NORFOLK BASQUE (WITH PLEATS LAID ON). Price 20 cents. (For description see page 20.)

LADIES' BASQUE.

(For illustration see page 16.)

No. 2755.—The dressy waist shown in the accompanying engraving was intended for a matinée and accordingly prettily developed in Delft blue moiré and cream white surah, with exquisitely dainty effect. The mode is one that does justice to elaborate materials and is especially becoming to slender figures. The back has a yoke of moiré curving upward slightly toward its centre, overlapping the upper edge of the surah full portion which has its extra width disposed in two inward-turning pleats and machine-stitched on either side of the centre near the waist-line. The full front portions of the surah are Shirred upon the lining yoke depth and then drawn down to the edge of the basque. The moiré yoke overlaps the upper edge of this and has two long tab-like attachments which reach down to the lower edge of the basque and are

confined there with bows of white satin ribbon backed with blue. The collar is a high standing one of moiré, fastened down the centre-front, with the rest of the basque, with hooks and eyes.

The sleeves of moiré have a deep slash made upon the outer side, and the short edges faced with surah. They are lapped upon the fore-arm below the elbow and simulate a closing there. The lower edge of the basque is made with a point at the centre of the back and is in rounding outline across the front.

A garment view on page 19 shows a different development.

The pattern is cut in eight sizes, from thirty to forty-four inches bust measure, and costs 20 cents. Medium size requires five and one-quarter yards of material twenty-two inches wide; four and one-half yards thirty-two inches; three and three-eighths yards forty-four inches, or two and one-half yards fifty-four inches.



2749

LADIES' COSTUME. Price 25 cents. (For description see page 20.)

## LADIES' COSTUME.

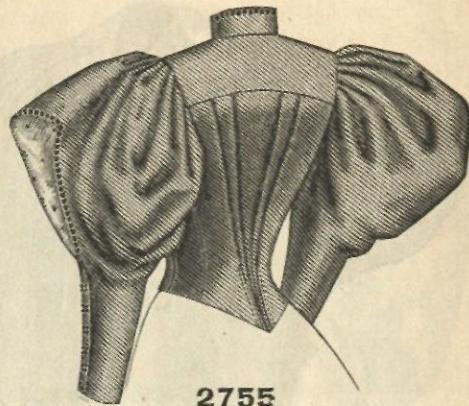
(For illustration see page 17.)

No. 2742.—The waist is made upon a lining fitted at the back with centre-back, side-back and under-arm seams. The front lining is made in two pieces joined together in a single bias seam extending from the shoulder to the lower centre-front edge of the waist. The front and back-linings are joined in shoulder and under-arm seams. The full fronts and backs of chiffon are gathered at the tab and attached to the waist at yoke-depth, and the fullness is pleated at the lower edge to a point in the centre of the front and back, the pleats flaring gracefully upward. The tabs and the band that outlines the yoke are in two pieces, the front portion fastening invisibly on the left shoulder. They are included in the shoulder seams and the long ends are brought down and attached to the lower edge of the waist, which is short and pointed and invisibly fastened with hooks and eyes down the centre-front. A girdle belt of the satin outlines the lower edge and adds a charming finish. For the high-necked mode a standing collar is provided, while the other is shaped in a low, round outline.

The sleeve, which may be made either long or short as preferred, is a unique model of the Empire puff variety. The full under-puff of chiffon is almost covered by the overlap-



2755



2755

(Copyright 1895 by Standard Fashion Co. of New York.  
LADIES' BASQUE. Price 20 cents. (For description see page 21.)

ping satin *duchesse*, which falls in handsome box-pleats and has a tab from between each brought down and attached to a band just above the elbow. The under sleeve, provided for the full-length model, is made with a single inside seam.

The skirt is four-gored and of fashionable width. The box-pleated portions at the sides are attached at the top to an extension of the front-gore and to the front and side-back gore on either side. The joining at their upper edge is concealed beneath roped bands of ribbon finished in rosettes at each end. There is no fullness about the front and sides, but the back is gathered at the top to fall in godets at the lower edge. A placket opening is cut at the centre of the back, as there is no seam. The skirt may be cut round length as shown by the small view.



2756



2756

LADIES' ULSTER. Price 25 cents. (For description see page 22.)



2730

LADIES' REEFING JACKET. Price 20 cents. (For description see page 22.)



2730

A figure view on page 10 shows a different development.

The pattern is cut in eight sizes from thirty to forty-four inches bust measure, and costs 25 cents. Medium size requires nineteen yards of material twenty-two inches wide; or ten and five-eighths yards forty-four inches. As represented fifteen yards of twenty-two inch silk were used, in addition to two and one-half yards of chiffon, and eight yards of ribbon.

## LADIES' NORFOLK BASQUE (WITH PLEATS LAID ON).

(For illustration see page 18.)

No. 2732.—To insure a neat adjustment, the foundation waist is made with shoulder, centre-back, side-back and under-arm seams and double bust-darts, and the pleats are applied. They are graduated to be larger at the shoulder and lower edge, and taper slightly toward the waist where a straight belt holds them closely to the figure. They are invisibly stitched to the waist underneath. The lower edge of the basque is in rounding outline and the ripple effect is suggested between the pleats at the back and on the sides. The leg-o'-mutton sleeves are shaped by inside seams only and are mounted on coat-shaped foundations. The stylish fullness at the top is collected in closely drawn gathers and produces the

admired *bouffant* effect at the elbow, below which the sleeve is smooth and comfortably close.

Figure views on pages 7 and 15 show a different development.

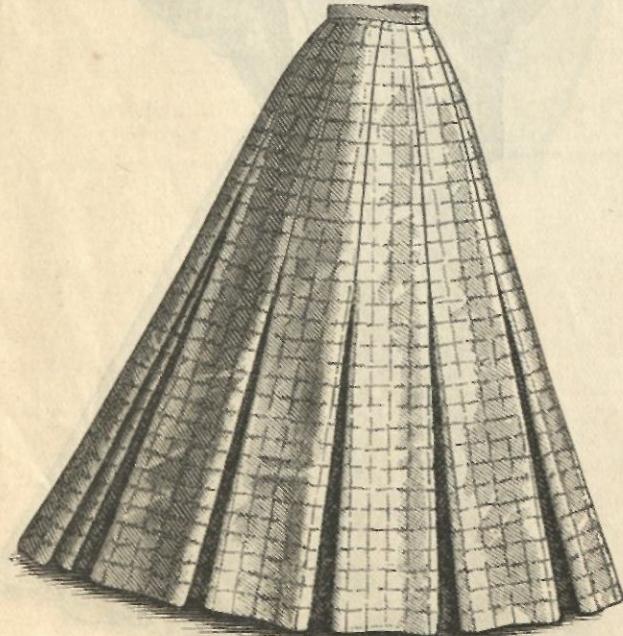
The pattern is cut in eight sizes from thirty to forty-four inches bust measure, and costs 20 cents. Medium size requires seven yards of material twenty-seven inches wide; five and three-eighths yards thirty-two inches; four yards forty-four inches, or three and one-quarter yards fifty-four inches.

## LADIES' COSTUME.

(For illustration see page 18.)

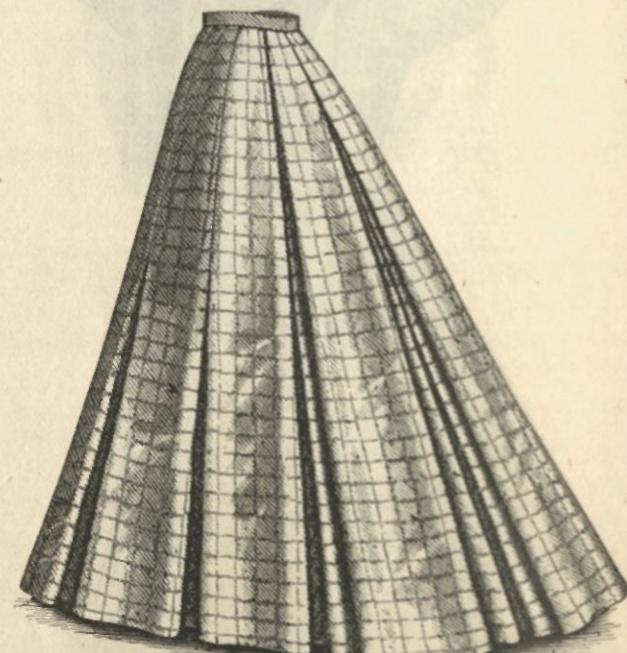
No. 2749.—The waist is made upon a lining fitted with the usual seams, upon which the fullness of the outside back is drawn down to the waist-line in narrow shirrings. The front blouse portions extend from the shoulder and under-arm seams, the right side reaching to the left shoulder and fastening with buttons and buttonholes. A narrow standing collar of velvet completes the neck and a shaped belt of the same appropriately finishes the bottom of the basque.

The full bishop leg-o'-mutton sleeve is cut with two seams and has a foundation lining for the upper portion, the huge



2731

(Copyright 1895 by Standard Fashion Co. of New York.)  
LADIES' PLEATED SKIRT (WITH PLAIN FOUNDATION SKIRT). Price 20 cents. (For description see page 23.)



2731

puff being drawn in at the wrist under a unique cuff of velvet.

The skirt is a handsome six-piece model having the requisite expansion at the foot and fitting the hips closely. At the back the fullness is gracefully arranged in a series of small pleats.

Almost any material suitable to the season will develop this design to advantage, though the mode favors figured rather than plain effects. Any of the beautiful Scotch and Irish mixtures, home-spun, checks or plaids might be employed with excellent results.

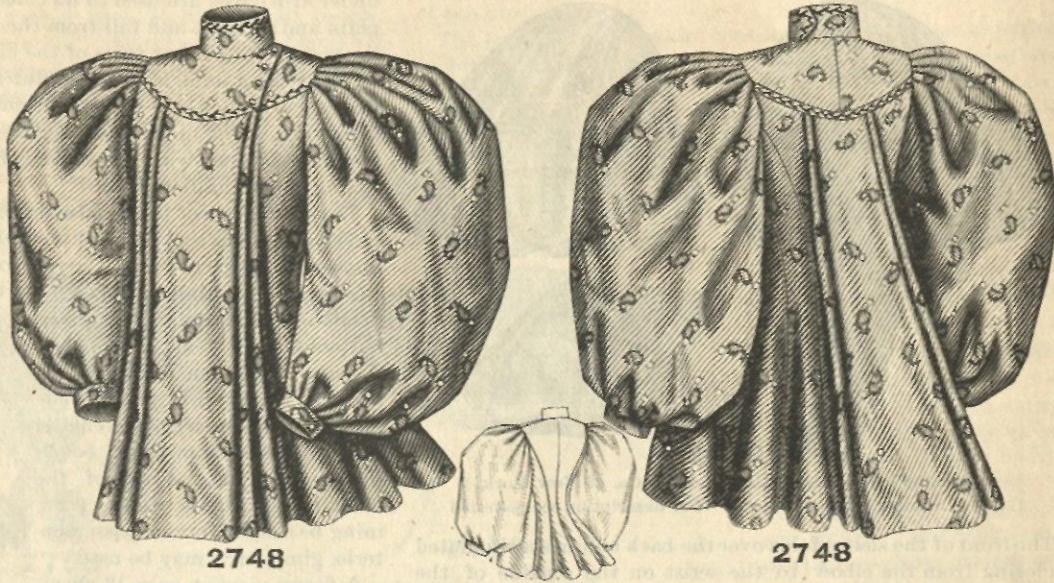
A figure view on page 5 shows a different development.

The pattern is cut in eight sizes, from thirty to forty-four inches bust measure, and costs 25 cents. Medium size requires twelve and three-quarters yards of material twenty-two inches wide; nine yards thirty-two inches; six and seven-eighths yards forty-four inches, or five and one-half yards fifty-four inches. As represented eleven and one-eighth yards of forty-inch material were used in addition to one and one-eighth yards of velvet twenty-two inches wide for trimming.

2748

2748

LADIES' TEA JACKET. Price 20 cents. (For description see page 23.)



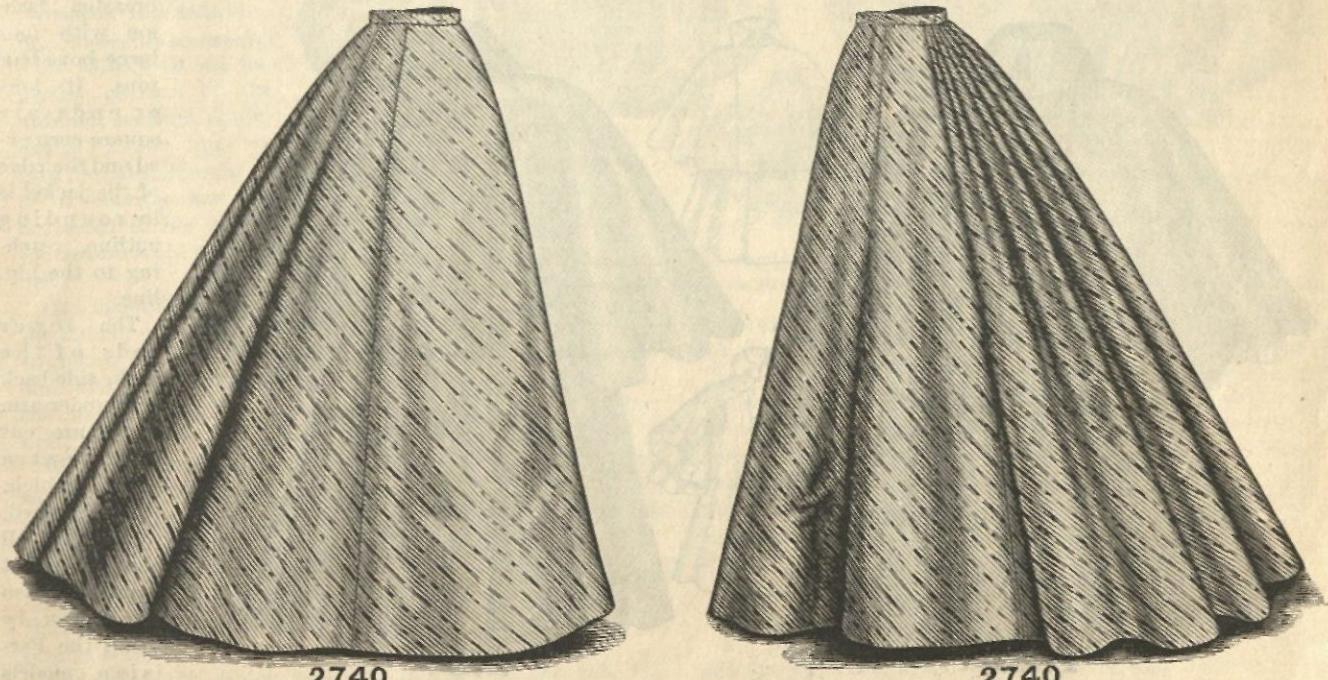
## LADIES' BASQUE.

(For illustration see page 19.)

No. 2755.—The construction of this waist is very simple, a lining fitted by the usual seams and darts affording a close adjustment. The back has a smooth yoke overlaid upon it and the lower back portion is attached to this and drawn down to the waist, the fullness being disposed in two pleats, on either

side of the centre, which are machine-stitched at the waist-line. The front has full portions of the silk, included in the under-arm seams and Shirred across it at their upper edge at yoke depth, the greater part of the fullness being concentrated near the centre of the front. The silk is then drawn down closely to the waist-line. The front-yoke of the cloth is included in the shoulder and collar seams. It overlaps the upper edge of the full front of silk and has two long tabs which are drawn down to the waist and attached beneath bows of pink ribbon. The lower edge of the front yoke and the sides of the tabs are edged with narrow passementerie, and a standing collar, also trimmed with passementerie, finishes the neck. The waist is cut in rounding outline in front, and describes a slight point at the centre-back. It fastens in the centre of the front with buttons and buttonholes which are visible only on the yoke.

The sleeves are perhaps the most modish feature of the design.



2740

2740

LADIES' SIX-GORED SKIRT. Price 20 cents. (For description see page 24.)



2735

(Copyright 1895 by Standard Fashion Co. of New York.)  
LADIES' SLEEVE. Price 10 cents. (For description see page 24.)

The front of the sleeve folds over the back and has a simulated closing from the elbow to the wrist on the outside of the arm, small copper buttons being used for the purpose.

Figure views on pages 13 and 16 show a different development.

The pattern is cut in eight sizes, from thirty to forty-four inches bust measure, and costs 20 cents. Medium size requires five and one-quarter yards of material twenty-two inches wide; four and one-half yards thirty-two inches, three and three-eighths yards forty-four inches, or two and one-half yards fifty-four inches in width. As represented it needs three and seven-eighths yards of goods forty inches wide, one and seven-eighths yards of silk twenty-two, and four and one-quarter yards of passementerie.

#### LADIES' ULSTER.

(For illustration see page 19.)

No. 2756.—The construction and arrangement of this design makes it possible for even the most inexperienced needlewoman to make herself a cloak of which she may be very proud. Shoulder, centre-back, side-back, and under-arm seams, and

under-arm darts, are used in its construction. The fronts are plain and straight and fall from the figure very slightly about the waist. The lower parts of the backs are cut wide enough to make them hang in graceful flutes and the skirt-portion of the coat is sufficiently wide to accommodate the most flaring dress skirt. The upper fronts are reversed to form sharp-cornered lapels faced with velvet, and the neck is finished with a rolling collar, similarly faced.

The sleeves are of the handsome leg o' mutton design, made in three sections and finished up their outside seams with an almost invisible cording. Curved pockets are set in on either side, and the closing is effected in front in double-breasted fashion with large buttons and buttonholes.

These handsome models make up advantageously in vicuna, hopsack, wide-wale serge, cravette, tweed, frieze, homespun, *bouclé* plaids, caracule, or any of the cloakings in vogue and if trimming be desired, braid, passementerie, gimp, etc., may be used.

A figure view on page 12 shows a different development.

The pattern is cut in eight sizes from thirty to forty-four inches bust measure, and costs 25 cents. Medium size requires seven and one-quarter yards of material forty-four inches wide or five and one-half yards fifty-four inches. As represented three-quarters yard of velvet twenty-two inches wide were used in addition for collar and revers.



2751

(Copyright 1895 by Standard Fashion Co. of New York.)  
LADIES' MUFF. Price 10 cents. (For description see page 25.)

#### LADIES' REEFING JACKET.

(For illustration see page 20.)

No. 2730.—The construction of this model is effected by means of shoulder, centre-back, side-back and under-arm seams. The front, which is smooth-fitting above the bust-line, falls away from the figure below, and is closed in double-

breasted fashion with four large bone buttons. Its lower ends are square-cornered and the edge of the jacket is in rounding outline, reaching to the hip-line.

The lower ends of the back, side-back and under-arm forms are cut with extra width which, when seamed, forms the full ripple effect that is shown so conspicuously in all the Parisian models imported this season. The



2734

(Copyright 1895 by Standard Fashion Co. of New York.)  
LADIES' INVERNESS WRAP. Price 20 cents. (For description see page 25.)

neck is finished with a good-sized rolling collar and the upper parts of the fronts are folded back to form small revers; these have the corners rounded. The sleeves are of *bouclé* leg-o'-mutton design, arranged upon the top of the arm's-eye with a triple row of gathers. They are made with but a single seam and are close-fitting below the elbow.

As shown by the small view in the centre, the fronts may be allowed to flare, revealing the basque beneath.

Serge, cheviot, homespun, tweed, frieze, diagonal, chin-

smoothly about the top in front and has two single darts back of the hips.

The front of the overskirt consists of seven sections, joined in curved seams narrow at the top, and below the knee are extensions which are folded under, forming deep box-pleats. The parts of the pleats exposed between their outside edges are faced with black silk. The back of the skirt is made in two gores, and its fullness is disposed in two backward-turning pleats on either side of the bias centre-back seam. A narrow band finishes the skirt at the waist-line.

The girls who dance will find this an excellent model, which will assist very materially a graceful exposition of the poetry of motion. A charming skirt of this design for ball or less ceremonious wear is made with the underskirt of pale blue taffetas and the overskirt of white silk *gre'adine*. Between each of the box-pleats around the front myriad ruffles of real

*Valenciennes* lace are placed, and at the end of each of the section seams, groups of artificial forget-me-nots and trailing sprays of ivy are securely fastened with knots of silver cord. The basque with which this was worn was made entirely of white without a suggestion of blue about it, except a large butterfly of turquoises and pearls set in frosted silver.

For ordinary wear serge, homespun, cravenette, heptonette, *drap cuir*, *drap satin*, cloth, *bouclé* plaids, *crépon*, caracule, etc., may be employed and braid, gimp, ribbon, machine



LADIES' SURPICE COLLARETTE. Price 5 cents. (For description see page 26.)

chilla, beaver, velours, *bouclé* plaids, etc., may be used to make the coat, and silk, satin, velvet, moiré, etc., are in order for the collar and revers. Braid, cord, passementerie, heavy lace, etc., may be used as trimming if such be desired.

A figure view on page 8 shows a different development.

The pattern is cut in eight sizes, for ladies from thirty to forty-four inches bust measure, and costs 20 cents. For a lady of medium size it requires four and seven-eighths yards of material twenty-seven inches wide; four and three-eighths yards thirty-two inches; three and three-eighths yards forty-four inches, or two and three-quarters yards fifty-four inches.

#### LADIES' PLEATED SKIRT (WITH PLAIN FOUNDATION SKIRT).

(For illustration see page 20.)

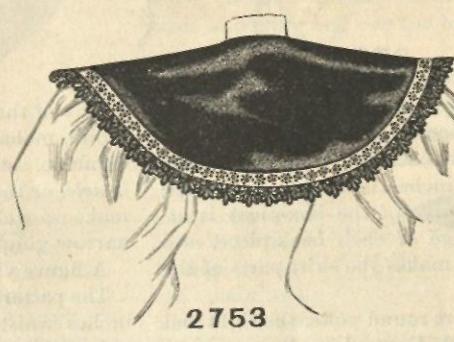
No. 2731.—Of all impartial patrons of the different nations, doubtless to Fashion must we give the palm, for scarcely a country has she neglected in her search for costumes old yet ever new.

Her latest fancy is for the land of curling-stones and bag-pipes. Tartan plaids and Highland kilts are flung in our midst with reckless abandon, and poor, weak womanhood yields to the fascination of the moment and dons her clannish suit with satisfaction.

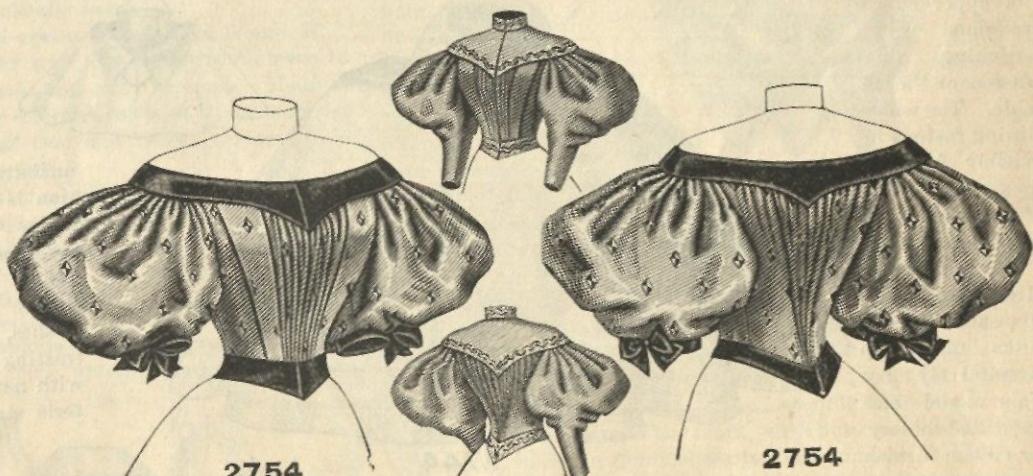
Who could possibly cavil at a kilt if such a bonnie pattern as our picture be chosen, and material that is indeed a thing of beauty on a drear November day—bright red and black camel's-hair?

The construction of the skirt is really simple, and the underlying box-pleats faced with black silk, are suggested rather than revealed when they come in contact with the wearer's foot in walking.

The underskirt, which is in this instance of red silk, has three gores, a narrow front and two wide side-back. It fits



2753



LADIES' WAIST (FOR HIGH OR LOW NECK, LONG OR SHORT SLEEVES). Price 20 cents. (For description see page 26.)

stitching or passementerie form the decoration.

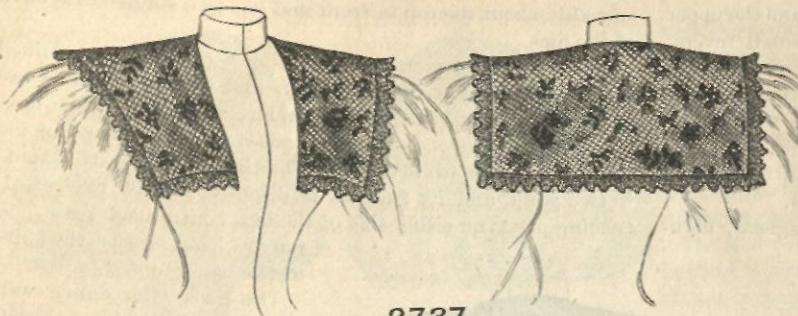
A figure view on page 7 shows a different development.

The pattern is cut in eight sizes from twenty to thirty-four inches waist measure, and costs 20 cents. The medium size requires thirteen and one-half yards of material twenty-two inches wide, nine and one-half yards thirty-two inches; seven and three-quarters yards forty-four inches, or six yards fifty-four inches, with lining goods thirty-six inches wide, three and one-half yards.

#### LADIES' TEA JACKET.

(For illustration see page 21.)

No. 2748.—Pale blue French flannel with a brown figure was the material chosen in this instance and brown embroidery silk furnished the ornamentation. Shoulder, centre-back,



2737

LADIES' COLLARETTE. Price 5 cents. (For description see page 26.)

side-back, and under-arm seams are used in fitting the back and the loose front is arranged upon a waist lining adjusted with single bust-darts. The centre-back box-pleat is included in the centre-back seam to a few inches below the waist-line and from there to the hem, each edge of the box-pleat is attached separately to the outer edge of each back piece, and the additional width thus formed makes the skirt parts of the jacket hang very gracefully.

The fronts are attached to a short round yoke, the right and broader one having its extra width disposed in pleats to form the centre box-pleat while the yoke fastens on the left side with buttons and buttonholes. The lower edge of the yoke is outlined with feather-stitching which is continued around the back and over the top of the box-pleat, simulating a round yoke like that in front.

The sleeves are of the bishop order, made with a single under-arm seam, adjusted upon a leg-o'-mutton foundation and held in shirrings at the top. At the bottom they are gathered into a narrow wristband. The neck is finished by a standing collar, its upper edge trimmed with stitching, and fastened on the left side. The waist-lining fastens invisibly in the centre of the front with hooks and eyes.

Cashmere, Henrietta, challis, satin or soft silks make up attractively by this model and lace, embroidery or ribbon furnish suitable trimming.

A figure view on page 11 shows a different development.

The pattern is cut in eight sizes from thirty to forty-four inches bust measure, and costs 20 cents. The medium size requires eight and three-quarters yards of material twenty-two inches wide; six and three-quarters yards thirty-two inches; five and one-quarter yards forty-four inches, or three and seven-eighths yards fifty-four inches.

## LADIES' SIX-GORED SKIRT.

(For illustration see page 21.)

No. 2740.—A stylish design for a ladies' walking skirt is here illustrated as made of rough-and-ready crépon, a new winter material, in a handsome shade of *Tête de Nègre*—dark brown.

It is a six-gored model, and will be approved by

all, both for the simplicity of its construction, and its graceful effect when worn. It has a wide front gore, two medium width side-gores and a back breadth. It is fitted without darts, the fullness at the back being drawn in gathers, and falling in graceful folds to the lower edge.

The skirt measures four and one-half yards around the lower edge.

This design will be found suitable for materials in any of the usual width, and will give equal satisfaction, whether made up in light or heavy weight goods.

Any of the various and beautiful designs of crépon, wool moiré, mohaireen (a fabric of silk and mohair combination), caracule, stoicotine (an elaborate silk-and-wool fabric), *bouclé*, or the rich heavy satins and silks now so popular, will make up well, and if desired, the seams may be trimmed with narrow gimp, jet, or bands of velvet or satin.

A figure view on page 2 shows a different development.

The pattern is cut in eight sizes from twenty to thirty-four inches waist measure, and costs 20 cents. Medium size requires eight yards of material twenty-two inches wide; six and one-half yards thirty-two inches; four and one-half yards forty-four inches, or three and five-eighths yards fifty-four inches.

## LADIES' SLEEVE.

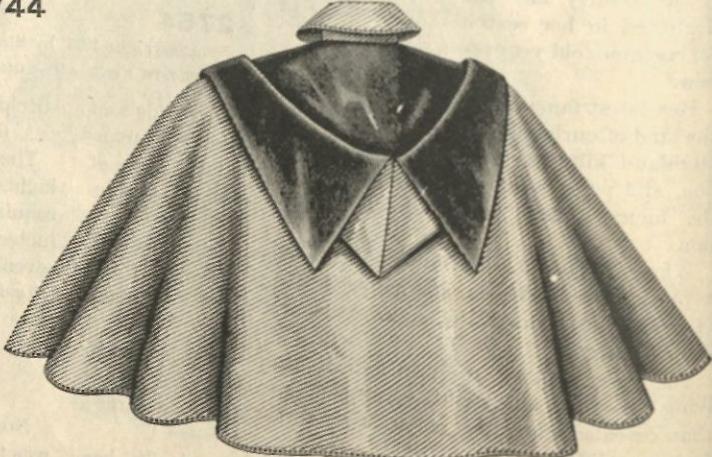
(For illustration see page 22.)

No. 2735.—A sleeve of marked novelty and elegance of design is here illustrated as developed in golden-brown ladies' cloth showing an effective under-puff of taffetas striped in pale blue and white.

It is made with a foundation lining and overlaid to elbow depth with the material, forming the long, close-fitting cuff which still retains its popularity unabated. The unique upper portion is formed by two puffs, the under one being of the silk, and the upper portion of the material which forms the body of the sleeve. The latter is cut out in wide slashes, prettily showing the contrasting under-puff, and is outlined with narrow iridescent passementerie studded with blue sequins.

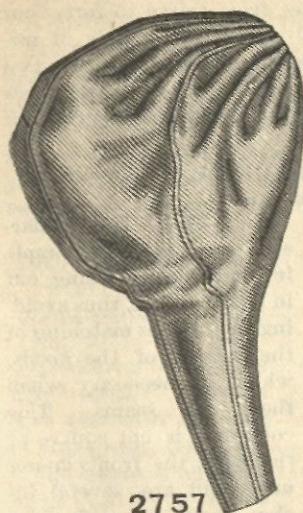


2744



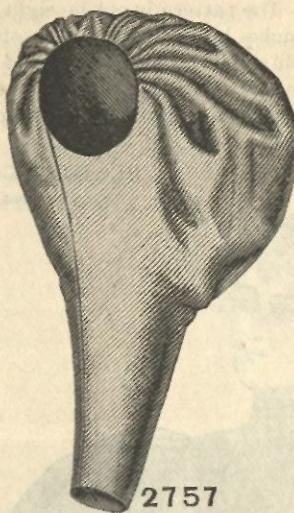
2744

LADIES' CAPE. Price 20 cents. (For description see page 26.)



2757

LADIES' SECTION COAT SLEEVE. Price 10 cents. (For description see page 27.)



2757

The fullness of the upper puff is arranged at the arm's-eye in four box-pleats which give an especially graceful finish to this very handsome model.

The design is adapted to an infinite variety of materials, and permits the display of much individual taste. If the main body of the sleeve be of black, black and white striped silk would make an admirable under-puff, this combination being especially stylish this saison. *Crêpe de chine*, chiffon or any of the gauzy fabrics now on the market, though more perishable than silk, would be particularly effective for the under-puff. In that portion of the latter which is invisible in the finished sleeve, percaline might be substituted if the material be expensive or unusually heavy.

This sleeve is used in the costumes on pages 10 and 17.

The pattern is cut in four sizes for ladies from eleven to seventeen inches arm measure, and costs 10 cents. Medium size requires three and one-quarter yards of plain material twenty-two inches wide and two and three-quarters yards twenty-two inches for inside puff.

The short sleeve requires one and one-half yards chiffon forty-five inches wide for inside puff or two and seven-eighths yards twenty-two inches wide if made of one material only.

#### LADIES' MUFF.

(For illustration see page 22.)

No. 2751.—The model, which is unusually pretty and simple, is made entirely in one piece, and adjusted to the centre

and at either end with shirrings. The overlapping point on the front is fastened down with a tiny fur head, and a broad ribbon bow is placed on the top. Long ribbons were in this instance provided to suspend the muff around the neck.

Silk, satin, velvet, *satin soleil*, or material to match a costume may be used to make this model, and pleated ribbon, fur or feather gimp may be used to trim.

The pattern is in one size and costs 10 cents. It requires to make, three-quarters yards of material twenty inches wide or wider, two and one-half yards of ribbon, one and five-eighths yards of edging and one fur head as represented.

#### LADIES' INVERNESS WRAP.

(For illustration see page 22.)

No. 2734.—The fabric employed for this model was dark-blue cravanne and the trimming consisted only of the front facings of tartan plaid silk. The under cloak, cut in a somewhat circular fashion, is made with back and front portions joined in shoulder and under-arm seams. The front portion has large arm-holes cut and finished in it as shown by the small view in the centre. The circular upper cape is included on either side in the shoulder and under-arm seams and brought around

LADIES' HOOD. Price 5 cents. (For description see page 27.)

to the centre of the front where they are evenly folded back their full length to display the facing. An unusually large rolling collar, on a standing foundation collar, finishes the neck. The fastening is effected down the centre of the front, with buttons and button-holes, in double-breasted fashion.

As shown by the upper of the small views, the faced portions of the upper cape are unfolded and lapped across the chest, furnishing an additional protection against the biting winter winds.

Diagonal, beaver, mohair, tweed, frieze, cheviot, homespun, caracole, *bouclé* plaids, etc., are excellent materials for ordinary wear. A really pretty wrap for an old lady might be made like this pattern of black bengaline, the ~~re~~ front ornamented with jet.

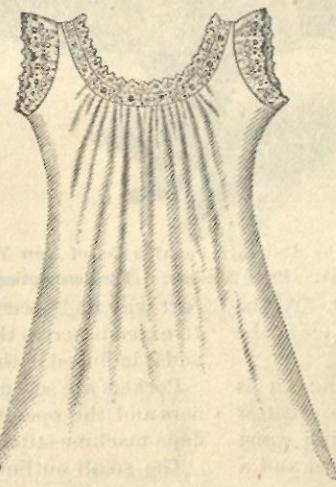
A figure view on page 9 shows a different development.

The pattern is cut in eight sizes from thirty to forty-four inches bust measure, and costs 20 cents. The medium size requires seven and five-eighths yards twenty-two inches; five and one eighth yards forty-four inches, or four and one-quarter yards fifty-four inches. As represented three



2766

LADIES' CHEMISE (TO BE MADE IN EMPIRE STYLE IF DESIRED). Price 15 cents. (For description see page 27.)



2766

yards of twenty-two inch silk were used to line cape portions.

#### LADIES' SURPLICE COLLARETTE.

(For illustration see page 23.)

No. 2753.—This model is of Delft blue *satin soliel* trimmed with gimp and lace, and lined with white silk. It is made all in one piece and while it is exceedingly broad across the shoulders in front and back, it slopes abruptly just below the bust-line where the ends are crossed and attached at the waist-line with small bows of the Delft blue. The outer edge of the cape is trimmed with a band of lace and an edging of gimp, and the inner edge, which reaches the neck in the back and discloses a V of the dress in front, is simply turned under and sewed to the lining.

The pattern is in three sizes, small, medium and large, and costs 5 cents. The medium size requires seven-eighths yards of material twenty-two inches wide or wider; two and one-quarter yards each of lace and gimp, and two yards of ribbon.

#### LADIES' WAIST (WITH HIGH AND LOW NECK, LONG AND SHORT SLEEVES).

(For illustration see page 23.)

No. 2754.—A particularly stylish and practical basque, adapted alike to day or evening wear, is here depicted, plain brown Henrietta being used for the former and pink taffeta silk, shot with sage green and trimmed with velvet, for the latter.

A lining, fitted with the usual seams, forms the basis of the basque, over which the unique yoke is laid, extending in rounded outline over the shoulder, in the graceful 1830 effect now so fashionable. At the yoke-line the fullness is gathered in the centre and arranged in a graduated box-pleat at either side, narrowing toward the waist and terminating under a belt pointed back and front. At the back the fullness is disposed in four pleats held in place at the waist-line by vertical rows of machine-stitching.

The leg-o'-mutton sleeve has a foundation lining; it is plain to the elbow and *bouffant* above, attaining its greatest fullness on a line with the bust. That of the evening waist terminates at the elbow under a narrow band of velvet and a stylish bow of velvet ribbon.

Figure views on pages 2 and 3 show a different development.



(Copyright 1895 by Standard Fashion Co. of New York.)

No. 2760, MISSES' COSTUME. Price 20 cents. (For description see page 23.)

The pattern is cut in eight sizes from thirty to forty-four inches bust measure and costs 20 cents. For a lady of medium size it requires five and three-eighths yards twenty-two inches; three and seven-eighths yards thirty-two; three yards forty-four inches, or two and five-eighths yards fifty-four inches.

#### LADIES' COLLARETTE.

(For illustration see page 24.)

No. 2737.—This collarette is extremely simple in construction being cut in but one piece, thus avoiding the tedious matching of the pattern of the goods, which is necessary when there are seams. This collarette is cut square at the back; the fronts do not meet, but are several inches apart, thus affording an excellent opportunity of displaying the handsome *plaistrons* now so popular.

Our illustration has a *Margottin* satin foundation, overlaid with black Brussels net and edged with narrow Brussels lace.

The pattern is cut in three sizes, small, medium and large, and costs 5 cents. Medium size requires five-eighths yard of material twenty-four to twenty-seven inches wide or wider. As represented four and one-quarter yards of lace were used to edge.

#### LADIES' CAPE.

(For illustration see page 24.)

No. 2744.—A fashionable shade of tan diagonal was used for this handsome wrap and seal-brown satin lined the hood. The model is an unusually stylish one which may be worn with perfect propriety for walking, driving, golf or any of the out-door sports popular during the fall. It is made in one circular piece as shown in the large views and fits about the shoulders without darts or fullness. The hood is very broad and dashing and entirely ornamental. It is seamed but part way up its centre and the ends allowed to fall apart. It extends across the back the full breadth of the shoulders and is included in the collar seam with the broad rolling collar.

Pockets are set in on either side of the cape near the corners and the opening covered with prettily curved pocket-flaps machine-stitched around their edges.

The small outline view shows the effect that is produced when a bias centre-back seam is employed, the distribution of the folds in which the cape falls, owing to the circular shaping, being more even.

A figure view on page 6 shows a different development. The pattern is cut in eight sizes, from thirty to forty-four inches bust measure, and costs 20 cents. The medium size requires five and one-half yards of material twenty-two inches wide; five and one-eighth yards twenty-seven inches; two and three-quarters yards forty-four inches, or two and one-half yards fifty-four inches. Seven-eighths yard of silk twenty-two inches wide was used to line the hood.

#### LADIES' SECTION COAT SLEEVE.

(For illustration see page 25.)

No. 2757.—A handsome sleeve model, of the new "section" design is here presented as made of sage green Melton.

The sleeve is adjusted upon a full lining shaped with one seam only, in which the outside material is concluded. The two seams upon the outside are appropriately finished by a row of machine-stitching at either side. The sleeve fits the arm closely to a point a slight distance above the elbow from whence extends the *buffant* puff to the arm's-eye.

The sleeve will develop satisfactorily in broadcloth, serge, chinchilla, Kersey, ladies'-cloth or any "tailor-made" material, if used for cloaks, while for dresses fabrics of lighter weight must be substituted.

The pattern is cut in four sizes, from eleven to seventeen inches arm measure, and costs 10 cents. For the medium size it requires three and one-eighth yards of material twenty-two inches wide; two and seven-eighths yards twenty-seven inches; one and three-quarters yards forty-four inches, or one and one-half yards fifty-four inches. As represented seven-eighths yard of thirty-six-inch lining were used in addition.

#### LADIES' CHEMISE (TO BE MADE IN EMPIRE STYLE, IF DESIRED).

(For illustration see page 25.)

No. 2766.—The chemise here shown is made of nainsook, and trimmed with lace, insertion, beading and ribbon. The front and back portions are each in one piece, and are joined by a tiny shoulder seam, and a well-shaped long under-arm

seam at each side. The neck is cut out in low, round outline. The fullness of front and back is collected in gathers at the top, and drawn towards the centre, the entire neck being faced with a stay. A drawing-string is inserted in a casing at the waist-line, which draws the fullness well in to the figure as shown in front view. The casing is concealed by a lace beading, through which ribbon is drawn, and it is tied in a pretty bow at the front.

This garment may be made of linen, washable silk, lawn, muslin or nainsook, and tucks, lace, embroidery, insertion, beading, and ribbon will form the most appropriate decoration.

The pattern is cut in eight sizes, for ladies from thirty to forty-four inches bust measure, and costs 15 cents. A lady of medium size requires three and one-half yards of material twenty-seven inches wide or two and one-half yards thirty-six inches. As represented two and one-half yards of lace, with one and three-eighths yards of insertion for neck, and one and five-eighths yards each of beading and ribbon were used.

#### LADIES' HOOD.

(For illustration see page 25.)

No. 2761.—To make a partially worn garment look thoroughly up to date, probably no renovation would be so successful as a stylish hood made of the same material as the wrap and lined with a contrasting color and fabric. Such a one is shown in our illustration, brown diagonal lined with brown satin being used in its construction. Its single centre-seam is discontinued half-way up and the ends of the hood are allowed to spread upon the back. It is included

in the neck in the collar-seam and fastened in the centre-front with a hook

and eye. Waleserge, cheviot, tweed, frieze, caracole, *bouclé* plaid, novelty cloakings, etc., may be used, and fancy plaid silk or satin may furnish the lining. A binding of furs, etc., may furnish a decoration if such is desired, although a plain finish is preferred by many.

The pattern is cut in three sizes, small, medium and large and costs 5 cents. To make the medium size it requires three-quarters yard of material twenty-two, or five-eighths yard twenty-seven inches wide, or wider.



(Copyright 1895 by Standard Fashion Co. of New York.)  
No. 2767, MISSES' DRESS (WITH HIGH OR LOW NECK, LONG OR SHORT SLEEVES).  
Price 20 cents. (For description see page 28.)

## MISSES' COSTUME.

(For illustration see page 26.)

No. 2760.—French jacquard of Delft blue, united with black silk gimp and round crocheted buttons, were the materials used effectively in the construction of this jaunty costume, which is alike suitable to the promenade, shopping or for general school wear.

The back of the waist is fitted to the figure by means of side-back, under-arm and centre-back seams; in the latter is included the graduated box-pleat which extends from neck to waist-line.

The front is provided with a foundation lining fitted with single bust-darts. The unique blouse portion extends from the under-arm seams, the fullness above the bust being confined in a centre-front box-pleat, with small inward-turning pleats on both sides, while below the bust the fullness is allowed to fall loosely, drooping slightly below the belt to conform to the present demand of fashion in this particular. A double row of buttons adorns either side of the central box-pleat from the bust to the neck; the latter is completed by a plain standing collar outlined on both edges by a band of silk gimp.

The sleeve is of the leg-o'-mutton order, and is made over a coat-sleeve lining. It is close fitting to the elbow, whence to the arm's-eye extends the huge puff which droops slightly from the shoulder, attaining its greatest fullness on a line with the bust.

The circular skirt is a pretty three-piece model with narrow front and wide side-gores, the seams at the sides being concealed by backward-turning pleats, while the fullness at the back is collected into plaits at each side of the central seam. The placket opening is in the back; a rounded belt outlined with gimp conceals the joining between waist and skirt.

The model is one of the season's favorites for misses' wear, possessing as it does an adaptability for any and all occasions where strict evening dress is not required. It is universally becoming, and is especially designed to mitigate the defects of that gaunt, awkward period of girlhood which demands loose effects in waists. The mode favors checks and mixtures rather than plain materials, although the latter would by no means develop unsatisfactorily. Any of the large plaids now in favor would give admirable results, especially

if the wearer for whom it is designated be unusually slender. Covert cloth, Scotch twill suiting or mohair *bouclé* would be particularly desirable. The belt and collar might be made of velvet and edged with passementerie if desired, and eyelet and lacing might replace the buttons with excellent effect.

A garment view on page 33 shows a different development.

The pattern is cut in six sizes, from eleven to sixteen years of age, and costs 20 cents. Fourteen-year size requires nine and three-quarters yards of material twenty-two inches wide,

six and seven-eighths yard thirty-two inches; five and one-eighth yard forty-four inches, or four and one-half yards fifty-four inches.

## MISSES' DRESS.

(For illustration see page 27.)

No. 2767.—Nothing daintier could well be imagined than the stylish dress shown in our illustration. With such a pretty model and any of the lovely materials so temptingly displayed in the various stores, the labor of dressmaking will become a positive pleasure.

The waist is arranged in the pattern so that it may be worn as either a high or a low-necked dress, the lining and the outer material both running to the neck, and a line of perforations showing how they may be cut away in such a manner as to resemble our illustration. The back also has a fitted lining, and an outer portion similar to that in front. The chiffon which covers the lining is pleated so as to lie perfectly flat in the back, but in front it is allowed to puff gracefully in blouse fashion. The outer silk is cut away around the neck and two tabs are drawn tightly down to the belt in the back, while in front they fall loosely over the chiffon beneath. Two shoulder-pieces are arranged to fall prettily over the sleeves. These latter are so contrived that they can be worn either short or elbow length.

The latter style was employed in fashioning our model, and the chiffon was finished above the elbow by a band and bow of ribbon. Around the *decolletage* is a narrow edging of fine Valenciennes lace, which also edges the yoke-piece and tabs and the epaulettes.

The skirt is extremely ingenious in its arrangement and is particularly graceful as well. It is cut in five pieces, one seam running up the centre of the back. The front breadth is constructed to form an arrangement which resembles a fan



(Copyright 1891 by Standard Fashion Co. of New York.)  
No. 2758, MISSES' WAIST AND NO. 2759, MISSES' SKIRT.  
Price of each 15 cents. (For description see page 29.)

formed by a shallow triple box-pleat. On each of the side seams is a similar arrangement, and the back gore is gathered closely beneath the band. A narrow belt conceals the joining of waist and skirt and is ornamented by two ribbon rosettes.

The possibilities of this charming gown are endless; all that is needed is a variation of material and color. How pretty it would be if the skirt were made of Nile green taffetas with a dainty Dresden figure and the fan-pieces were of the color of the figure, say mauve or pink, in plain silk or chiffon. The same material could be used for the waist, and the yoke and tabs might be of dark green velvet, edged with pearls or passementerie which might also finish the neck and the epaulettes above the sleeves. The ribbons could match the plain color of bodice and fan-pieces. Or, if silk were too expensive, a pretty challis or figured cashmere or even flannel might be used, a cream ground being chosen with a figure in red, blue, green or other color, and the over pieces of the waist could be of a solid color of silk, or of the same material, and the bodice proper of plain cream color.

For evening wear, silk of any kind, chiffon, net, and velvet, passementerie, etc., may be combined. Or if the dress is to be worn with a high neck, plaids, stripes or plain goods may be combined with fabrics of harmonizing color.

A garment view on page 32 shows a different development.

The pattern is cut in six sizes from eleven to sixteen years of age, and costs 20 cents. The fourteen-year size requires eleven and one-quarter yards of material twenty-two inches wide; eight and five-eighths yards thirty-two inches; six and seven-eighths yards forty-four inches, or five and one-half yards fifty-four inches.

#### MISSES' TOILETTE.

(For illustration see page 28.)

No. 2738, Misses' Waist and No. 2739, Misses' Skirt.—The materials employed in the construction of the charming dress shown upon the pretty little girl in our engraving were dark blue serge, camel's-hair plaid in green and blue, and black velvet ribbon.

The lining of the waist, which has the usual seams and darts, insures its neat adjustment. The yoke of plaid, outlined with black velvet ribbon, has an upward curve across the back between the shoulders and in front describes slight curves on either side of the centre and is then brought down in a graduated tab to the waist. The serge is Shirred to the

lower edge of the yoke at the back and drawn closely down to the waist, while in front it is Shirred to the yoke and falls over the belt in a graceful blouse, the tab being sufficiently loose to accommodate this arrangement. The neck is finished with a plain standing collar of velvet and a straight belt encircles the waist. The sleeves, of *gigot* design, are full and expanded to the prescribed width by an interlining of hair-cloth attached to their fitted foundation. They are made with a single seam and adjusted in gathers on top of the arm's-eye.

The waist fastens in the centre of the back with hooks and eyes.

A garment view on page 36 shows the waist in a different development.

The pattern is cut in six sizes, from eleven to sixteen years, and costs 15 cents. The fourteen-year size requires four and three-eighths yards of material twenty-two inches wide; three and one-eighth yards thirty-two inches; two and one-half yards forty-four inches, or two yards fifty-four inches, with one and one-half yards of lining thirty-six inches.

The skirt is a dainty little model with four gores, of a somewhat circular shape. They fit about the waist without darts or fullness and are graduated toward the hem to have the desired flare. On the left side, a panel is included in the side-back seam and folded back at its front edge to form a revers which is faced with the plaid and edged with the ribbon. A placket is finished at the centre of the back-gore and the waist is completed with a narrow band. Either the skirt or the waist may be made up in mohair, crêpon, cashmere, Henrietta, broadcloth, cheviot, homespun, *bouclé*, plaids, novelty goods, or in any of the soft or stiffened silks in vogue. Velvet, satin, lace, passementerie, gimp, braid, cord, or a contrasting material, will form appropriate decorations.

A garment view on page 36 shows the skirt in a different development.

The pattern is cut in six sizes, from eleven to sixteen years, and costs 15 cents. The fourteen-year size requires five and one-eighth yards of material twenty-two inches wide; four and one-half yards thirty-two inches; two and seven eighths yards forty-four inches, or two and three-eighths yards fifty-four inches. Of goods without a decided pattern, or nap only running one way, it needs three and one-quarter yards thirty inches, two and three eighths yards forty-four inches, or two yards of material fifty-four inches wide.



NO. 2745, MISSES NORFOLK BASQUE (WITH PLEATS LAID ON) AND NO. 2739, MISSES' SKIRT. Price of each 15 cents.

(For description see page 30.)

## MISSES' TOILETTE.

(For illustration see page 29.)

No. 2745, Misses' Norfolk Basque (with pleats laid on) and No. 2739, Misses' Skirt.—The becoming toilette here pictured is a stylish combination of these two patterns, as made of brown cheviot, flecked with white and brown satin. The basque is shaped by single bust-darts, under-arm and side-back gores, and a curving centre-seam. Three graduated box-pleats are laid on the front and back, the centre pleat concealing the closing at the front. These fronts may be closed to the neck, or as here shown, turned under, having a notched lapel-collar faced with satin attached to the V-shaped outline. A vest of the same material as the basque, closed with buttons and buttonholes, and having the plain collar edged with a narrow cording of satin, is here worn, but for it may be substituted one of linen, lawn, silk, or other preferred material. A fitted belt, having pointed ends, is also bound with satin, and closed at the side. The sleeve is one of the new designs, called "Section" sleeve, having a seam down the centre of the upper portion. The lining is close fitting.

A garment view of this waist on page 34 shows a different development.

The pattern is cut in six sizes, from eleven to sixteen years of age, and costs 15 cents. The fourteen-year size requires five and one-half yards of material twenty-seven inches wide; four and three-quarters yards thirty-two inches; three and three-eighths yards forty-four inches, or two and one-half yards fifty-four inches.

The skirt is a very pretty model also, consisting of four gores. The shaping is effected without darts, the fullness at the back being gathered, and falling in soft folds to the lower edge. At the right side of the skirt, a panel is inserted in the side-back seam, which also adds to the generally novel and stylish effect. An interlining of crinoline, fibre chamois or hair-cloth may be inserted.

It would, no doubt, be difficult to find a more serviceable and becoming costume for walking, shopping, or travelling.

A garment view on page 36 shows a different development of this skirt.

This pattern is cut in six sizes from eleven to sixteen years of age and costs 15 cents. The fourteen-year size requires

five and one-eighth yards of material twenty-two inches wide; four and one-half yards thirty-two inches or two and seven-eighths yards forty-four inches.

## MISSES' ULSTER.

(For illustration see this page.)

No. 2765.—The wind, the sleet, the hail and the rain have already announced their intention of making things lively during the coming season, and with them have also come the

cold. For each and all of them it is necessary to make provision in the form of a wrap heavy enough to insure a comfortable temperature, simple enough not to be cumbersome, and able to protect the wearer from wet and weather of all kinds. Just such a model is the one here offered. It is the ever-favorite ulster reaching from the neck to the very hem of the dress and all-embracing in its protective qualities.

Our model was of the new Delft blue figured with black, the collar and revers being also of black. The shaping is accomplished by the full number of seams, shoulder, centre and side-back, under-arm seams and single darts. In the back the *contour* of the figure is closely followed as far as the waist, below which the material expands in graceful godets. In front the coat has the box cut falling loosely below the bust. The sleeves are of *gigot* design and are very full indeed. The turn-over collar is of velvet set in and edged with cloth and two sharply pointed revers just above the bust are made in the same manner. A convenient pocket is placed on each side of the front, and the double-breasted fastening allows of a great variety in the arrangement of buttons.

There are so many new cloakings suitable for this ulster that it seems really useless to name them, but of the more ordinary and durable, Kersey, Melton,

covert cloth and all rough suiting are particularly desirable; and in the matter of color individual taste is the only restriction. Blues and reds are perhaps the prettiest on account of their brightness, but brown, green, gray, and other colors are equally in style.

A garment view on page 33 shows a different development. The pattern is cut in six sizes, from eleven to sixteen years of age, and costs 20 cents. The fourteen-year size requires



NO. 2765. MISSES' ULSTER. Price 20 cents.  
(For description see this page.)

five and one-quarter yards of material forty-four inches wide; or four and one-half yards fifty-four inches.

#### MISSES' REEFING JACKET.

(For illustration see this page.)

No. 2733.—A pretty and serviceable jacket is here shown made of a beautiful design of *bouclé* goods, in brown and green, combined with brown velvet and large pearl buttons.

The jacket is of stylish length, and has loose fronts that are closed in double-breasted style, with buttonholes and buttons, and are reversed above the bust in revers, which are here of an entirely new shape. A close adjustment is obtained by under-arm and side-gores and a centre-seam, the fullness of these parts forming stylish ripples below the waist. A rolling collar, joined to the revers, finishes the neck adjustment. The one-seamed leg-o'-mutton sleeves have similar shaped linings; the fullness of the lining is gathered, but the outer sleeve is laid in three large double box-pleats at the top. The revers, collar, ripples at the back, and lower portion of fronts, are faced with crinoline. Jaunty jackets of this design, will be made in chinchilla, cheviot, tweed, ladies', sultan or Venetian cloth, camel's-hair, zibeline, Irish frieze, velvet and the many exquisite varieties of mottled ground and *bouclé* patterned materials.

Passementerie, gimp, jet or braid, with facings of velvet or satin, or strapping and piping of seams, will all be suitable modes of decoration. If a lining is necessary, fancy silk or satin, or pretty designs in woolen plaids may be used.

A garment view on page 37 shows a different development.

The pattern is cut in six sizes, from eleven to sixteen years of age, and costs 15 cents. The fourteen-year size requires three and three-quarters yards of material twenty-seven inches wide; three and one-half yards thirty-two inches; two and three-eighths yards forty-four inches, or two yards fifty-four inches.

#### MISSES' DRESS (WITH HIGH OR LOW NECK, LONG OR SHORT SLEEVES).

(For illustration see page 32.)

No. 2767.—An exceedingly pretty dress for young girls is here illustrated, which will be found suitable for evening wear by simply omitting upper part of the yoke and sleeve cuff portions.

As shown in the high-neck view, silk-and-wool mixture in one of the exquisite patterns now seen (showing a maroon and black ground) combined with maroon *faille Francaise*, and narrow black-silk braid, were the materials chosen for

its attractive and durable development. The reproduction for evening wear is a trifle more elaborate. Pale green *glacé* silk, pink Dresden silk, showing clusters of tiny, pale-green leaves, and narrow lace afforded the necessary materials.

The waist has a lining fitted by the usual seams and darts. The material is arranged in blouse fashion, gathered top and bottom; the upper edge is attached to the foundation at yoke-depth, the lower is confined at the waist-line, drooping daintily over a fitted belt.

The yoke portion is extended into two straps, front and back, which have the effect of a pleat drooping over the French blouse. They are attached at the lower edge, and are also concealed by the belt. The sleeves are a one-seamed leg-o'-mutton design, and have a close-fitted lining. They are quite close-fitting to the elbow, and may be cut off for evening wear, while above the fullness is disposed

in gathers, which droop with picturesque quaintness. Fanciful bretelles, inserted in the arms' eyes, enhance the general charming effect. The skirt is an exceptionally pretty model. The fullness at the back is arranged in gathers which falls in graceful folds to the lower edge. At the front and sides the popular box-pleated effect is shown. A fitted belt encircles the waist, concealing the joining of the waist and skirt.

This stylish dress may be made in a variety of durable and pretty materials, and may be trimmed with lace, ribbon, braid, embroidery, jeweled or pearl passementerie, gimp, etc.

Henrietta, crépon, caracole, French jacquards, fancy armure, cheviot, serge or Scotch twill suitings would be suitable material for street wear, and chiffon, mull, plain or dotted Swiss, figured taffeta, *damassé* silk, or the various novelties in Oriental silk crépon, would be dainty materials for evening wear.

A figure view on page 27 shows a more elaborate

development suitable only for evening wear.

The pattern is cut in six sizes, for misses from eleven to sixteen years of age, and costs 20 cents. For a miss of fourteen years it requires eleven and one-quarter yards of material twenty-two inches wide; eight and five-eighths yards thirty-two inches; six and seven-eighths yards forty-four inches, or five and a half yards fifty-four inches.

#### MISSES' COSTUME.

(For illustration see page 33.)

No. 2760.—Green mohair *bouclé*, figured with a conventional design in black, was selected for this graceful costume, tiny circular jet buttons affording the decoration. The waist follows the lines of the figure closely in the back, the gradu-



No. 2733, MISSES' REEFING JACKET. Price 15 cents.  
(For description see this page.)

#### MISSES' DRESS (WITH HIGH OR LOW NECK, LONG OR SHORT SLEEVES).

(For illustration see page 32.)

No. 2767.—An exceedingly pretty dress for young girls is here illustrated, which will be found suitable for evening wear by simply omitting upper part of the yoke and sleeve cuff portions.

As shown in the high-neck view, silk-and-wool mixture in one of the exquisite patterns now seen (showing a maroon and black ground) combined with maroon *faille Francaise*, and narrow black-silk braid, were the materials chosen for

ated box-pleat, which extends from neck to waist, being included in the centre-back seam. A foundation lining forms a basis for the loose blouse front, the fullness of which is confined in a centre box-pleat above the bust with an inward-turning pleat at either side, from whence it falls loosely to the waist. A double row of buttons decorates the box-pleat on either side, and a standing collar completes the neck.

The sleeve is of the leg-o'-mutton design, and is provided with a foundation lining. The skirt is made in three pieces with narrow front and wide side-gores, the side-seams being concealed by the effective arrangement of backward-turning pleats which is a feature of this skirt; the band is concealed by a shaped outer belt.

The model is a particularly pretty one and is capable of many variations. Braided effects could be used with advantage as trimming, and velvet might be substituted for the original material for collar and belt, with excellent effect. Almost any seasonable variety of cloth will develop the design satisfactorily, though mixtures are to be preferred at all times for general wear. Shepherd's plaid, showing a navy-blue check, with collar and belt of navy-blue velvet, would be especially pretty and appropriate.

A figure view on page 26 shows a different development.

The pattern is cut in six sizes for misses from eleven to sixteen years of age, and costs 20 cents. The fourteen-year size requires nine and three-quarters yards of material twenty-two inches wide; six and seven-eighths yards thirty-two inches; five and one-eighth yards forty-four inches, or four and one-half yards fifty-four inches.

#### MISSES' ULSTER.

(For illustration see page 33.)

No. 2765.—Among the fashionable garments that were received with favor by Mistress Fashion this season, perhaps none has been so thoroughly approved of as the modish ulsters, of which the present illustration is a fair example. Dark fawn diagonal, very much resembling heavy wale serge, was the fabric used, and large copper buttons af-

firmed the trimming and closing. The construction is simple and effective, and lends itself admirably to development in both light and heavy-weight fabrics, among which are diagonal tweed, frieze, chinchilla, zibeline cloth; nigger-head effects, or even velveteen or velvet, are the most popular.

Shoulder, centre-back, side-back, under-arm seams and under-arm darts are used in its construction, and the smoothly-fitting back spreads below the waist-line in pronounced flutes which afford sufficient breadth to accommodate the most flaring dress skirt. The upper parts of the fronts are turned over to form sharp-cornered revers which are edged with machine-stitching. The sleeves are exceedingly *bouffant* above and close-fitting below the elbow, and are adjusted upon a foundation lining, in this instance, of satin. A broad rolling collar finishes the neck, and the fronts are closed in double-breasted fashion. Pockets are set in on either side, just above the hips, and the openings covered with square-cornered flaps. All the free edges of the coat are finished with machine-stitching.

A garment of this design merits handsome trimmings; fur, such as mink, seal, sable, astrachan, lamb's wool, chinchilla, etc., being none too rich for its adornment.

A figure view on page 30 shows a different development.

The pattern is cut in six sizes, from eleven to sixteen years of age, and costs 20 cents. The fourteen-year size requires five and one-quarter yards forty-four inches, or four and one-half yards fifty-four inches.

#### MISSES' NORFOLK BASQUE (WITH PLEATS LAID ON).

(For illustration see page 34.)

No. 2745.—The stylish basque here depicted is made of cheviot, neatly finished with narrow braid.

This garment is commonly known as the Norfolk Basque, and may be worn for all ordinary occasions. A perfect fit is insured by single bust-darts, under-arm and side-back gores and a curving center-seam. Three box-pleats of graduated width are laid on the front and back, the centre-pleat at



2767



2767  
MISSES' DRESS (WITH HIGH OR LOW NECK, LONG OR SHORT SLEEVES). Price 20 cents.  
(For description see page 31.)

the front concealing the closing, for which either buttons and buttonholes, or hooks and eyes may be employed, as preferred. The fronts may be closed to the neck, and completed by a rolling collar, as shown in the small view, or they



2760

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MISSES' COSTUME. Price 20 cents. (For description see page 31.)

may be turned under and a vest or chemisette may be worn. A notched lapel-collar is attached to the V-shaped outline, which adds greatly to the *chic* effect. A flat belt, pointed at the ends, and interlined with some stiff material, encircles the waist, closing at the side.

The sleeves are a new design, having a seam down the center. They have also the usual under-arm seam. The lining is close-fitting, and has two under-arm seams.

Basques of this style are very suitable for travelling, shopping, school or general out-door wear, and may be made of serge, cheviot, tweed, cravonette, alpaca, light-weight cloth, flannel, cashmere, crépon, Irish frieze, homespun, *bouclé* goods, mohaireen or caracule. Suitable trimmings would be braid, jet, gimp, passementerie or lace. If desired, the seams may be trimmed, or straps of material may be applied.

A figure view on page 29 shows a different development.

The pattern is cut in six sizes for misses from eleven to sixteen years of age, and costs 15 cents. A miss of fourteen years requires five and one-half yards of material twenty-seven inches wide; four and three-quarters yards thirty-two inches; three and three-eighths yards forty-four inches, or two and one-half yards fifty-four inches. As represented, four and three-quarters yards of braid were used to bind.

#### MISSES' CAPE.

(For illustration see page 34.)

No. 2743.—All the misses' garments of the season are but a reduction of the ladies', and this pretty little cape is no exception to the rule. It presents the features most admired in the fashionable wraps of the season, in the ripple effect about its lower edge, and the broad, open hood. Golden-brown diagonal was the ma-



2760

bias centre-back seam is employed.

The cape may be closed with buttons and buttonholes arranged with a fly or with hooks and eyes, as in the present instance, and the collar may be fastened with a strap buttoned on each side when worn standing, or a bow of ribbon may be tied at the throat.

Serge, cheviot, tweed, frieze, diagonal, crépon, *bouclé* plaid, caracule, broadcloth, etc., may be used to make, and braid, cord, passementerie, fur or astrachan bindings may be used to trim.

The pattern is cut in six sizes, from eleven to sixteen years, and costs 15 cents. For the fourteen-year size it requires four and three-quarters yards of material twenty-two inches



2765

MISSES' ULSTER. Price 20 cents. (For description see page 32.)

terial here chosen, and both cape and hood are lined with gay tartan-plaid silk. The cape extends considerably below the waist-line, and is smoothly adjusted on the shoulders, the undulating curves or flutes in which it falls below being the result of its circular shaping. At the neck is a collar which is rolled or worn standing at the back, and the hood is of an entirely ornamental variety, sewed up only part of its depth, with edges folded back on the cape. It is included with the collar in the collar-seam. Curved pockets are placed on each side of the front near the bottom of the cape, and the opening is covered by prettily shaped pocket-flaps, machine-stitched around their edges. In the larger view the cape is shown made throughout of one piece, while the outline view shows the effect produced when a

wide; four and one-half yards twenty-seven inches; two and three-eighths yards forty-four inches, or two yards fifty-four inches. As represented three-quarters of a yard of silk twenty-seven inches wide were used to line the hood.

## MISSES' NIGHT GOWN.

(For illustration see page 35.)

No. 2747.—A charming robe de nuit is here illustrated as

**2745**

MISSES' NORFOLK BASQUE (WITH PLEATS LAID ON).

(For description see page 32.)

made of white batiste, trimmed with fine Hamburg embroidery.

It has a seamless yoke, which is pointed at the back, and extends just over the shoulders in front, the full front and back skirt portions being attached to this yoke.

A pretty feature of this gown is the deep collar, mounted on a narrow band and almost entirely concealing the yoke. A frill of embroidery adds greatly to its attractiveness. The closing is effected down the centre of the front with buttons and buttonholes, and a ruffle of embroidery is also placed down the centre.

The sleeve is a full bishop model, finished at the bottom with a narrow band, to which is attached a frill of embroidery.

For those who do not care to use the large collar, the pattern provides a small turn-over collar, which may be substituted, as shown in the small engravings.

This garment will certainly find favor with all, as it will

(For description see page 32.)

inches wide. As represented five and three-quarters yards of embroidery were used.

## MISSES' BATH OR LOUNGING ROBE.

(For illustration see page 35.)

No. 2750.—Nothing in the way of *négligé* garments is more appreciated than a comfortable bath or lounging robe. The one here depicted, as made of pink eider-down, strewn with a delicate design in pale green, and edged with green mohair braid, will gratify this want.

The fronts are fitted by under-arm darts, and, at the top, form revers which are joined at the shoulder to the picturesque rolling collar. The back is seamless.

It is closed down the centre of the front with buttons and buttonholes. A belt held in position by a narrow strap under each arm, and crossed at the centre, confines the fullness at the waist.

The sleeves are a one-seam "bell" model, the fullness at the top being confined in gathers, and drooping with graceful ease, while below the waist is given the pretty "bell" effect. All the free edges of this robe are bound with green mohair braid.

A robe of this kind will make up best in becoming shades of flannel, cashmere, eider-down flannel, Turkish towelling, etc., and braid, ribbon, or fancy cord binding, or fancy stitching, will provide a neat and tasteful finish. If preferred, a heavy cord, having tasseled ends, may be substituted for the belt provided in the pattern.

The pattern is cut in six sizes for misses from eleven to sixteen years of age, and costs 20 cents. For a miss of fourteen years it requires six and three-eighths yards of material twenty-seven inches wide; five and three-quarters yards thirty-two inches; four and five-eighths yards forty-four inches, or three and three-quarters yards fifty-four inches, and four and three-quarters yards of braid to bind.

**2743**

MISSES' CAPE. Price 15 cents.

look well when made up plain, and it also admits of as much trimming of laces and ribbons as can be desired by the most fastidious *fin-de-siècle* maiden. Muslin, lawn, linen, cambric, washable silk or batiste, are all well adapted for the development of this useful garment, and trimmings of laces, embroidery or ribbon may be employed in endless quantities with charming effect.

The pattern is cut in six sizes for misses from eleven to sixteen years of age, and costs 15 cents. For a miss of fourteen years it requires seven and three-eighths yards twenty-seven inches, or six and one-quarter yards of material thirty-six

(For description see page 33.)

## MISSES' WAIST.

(For illustration see page 36.)

No. 2738.—A pretty and becoming waist for young girls is here illustrated as made of green Henrietta attractively combined with black *miroir* velvet.

It has a foundation lining, shaped by single-bust darts, under-arm and side-back gores, and is closed at the centre of the back.

The full outer fronts and backs are gathered at the top and bottom, and attached to the foundation a few inches below



2747

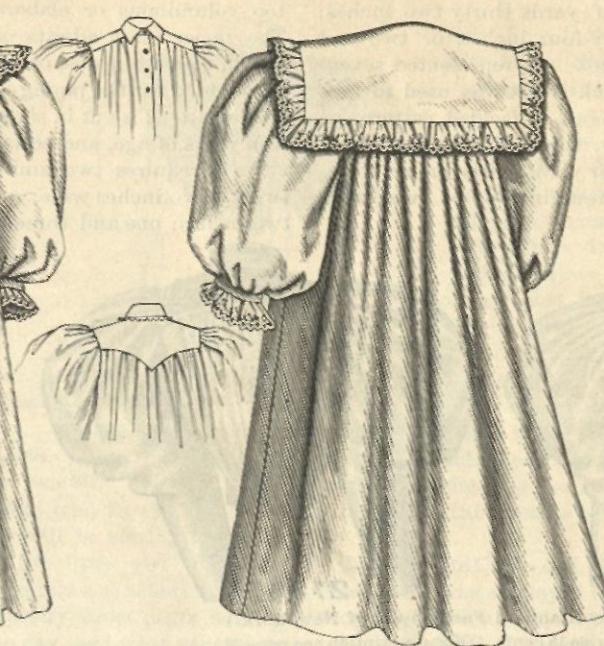
MISSES' NIGHT GOWN. Price 15 cents. (For description see page 34.)

the neck, the fullness in front drooping in graceful blouse fashion. Above the full portion, the lining is overlaid with velvet, having the appearance of a fancy yoke, square at the back, but extending down the centre of the front, giving the effect of a tapering box-pleat drooping prettily over the French front. The lower end of this strap is tacked on the shirrings at the lower edge, which is concealed by a band of velvet, which also finishes the lower edge of the waist. A plain standing collar of velvet completes the neck adjustment. The huge *gigot* sleeves have a close-fitted lining, shaped by two seams; the upper portion has one seam only, and the fullness is gathered at the top, drooping in balloon fashion to the elbow, while below they are close-fitting.

This waist may be made of crépon, serge, flannel, silk, satin, Henrietta and a variety of other suitable materials, and endless varieties of lace, ribbon, jet, passementerie, braid or gimp may be employed with charming effect.

A figure view on page 28 shows a different development.

The pattern is cut in six sizes for misses from eleven to sixteen years of age, and costs 15 cents. To make for a miss of fourteen it requires four and three-eighths yards of material twenty-two inches wide; three and one-eighth yards thirty-two inches; two and one-half yards forty-four inches, or two yards fifty-four inches. As represented two and one-quarter yards of forty-inch material, with three-quarters of a yard of twenty-two-inch velvet, and one and one-half yards of thirty-six-inch lining, were used.



2747

MISSES' SKIRT.  
(For illustration see page 36.)

No. 2739.—A charming skirt, suitable to wear with any of the dainty and picturesque waists now so popular, is here depicted as made of centaur green silk-warp Henrietta, having panel faced with satin of a darker shade. It is an exceedingly simple design, being a four-piece model, consisting of front, side and back gores.

It is shaped without darts, giving a perfectly plain fit about hips, the fullness at the back being laid in gathers, which fall in stately folds to the lower edge. A placket opening is made in the centre of the back breadth.

The novelty of this skirt consists in the panel, which is inserted in the side-back seam on the right side. It is cut the same as the side-gore, but part of the material is turned under according to perforations in pattern, giving a charming effect.

This pattern will develop well in all the usual dress goods, and may be made entirely of one or of a combination of materials.

Crépon, satin, silk, cashmere, serge, flannel, alpaca, or brillantine are all excellent, and trimmings of bands of satin or velvet, braid, passementerie, jet, gimp or ribbon, are all appropriate.

A figure view on page 28 shows a different development.

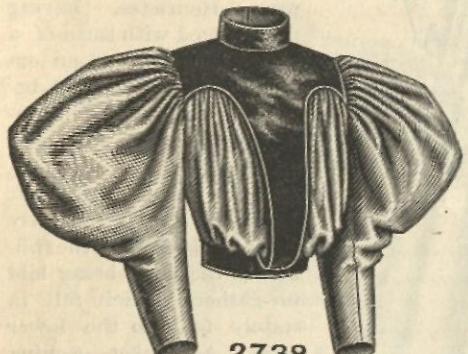
The pattern is cut in six sizes for misses from eleven to sixteen years of age, and costs 15 cents. For a miss of fourteen years it requires five and one-eighth yards of material twenty-



2750

MISSES' BATH OR LOUNGING ROBE. Price 20 cents. (For description see page 34.)

two inches wide; four and one-half yards thirty-two inches; two and seven-eighths yards forty-four inches, or two and three-eighths yards fifty-four inches. As represented seven-eighths of a yard of twenty-two-inch velvet was used to face the panel. If the goods is without a decided pattern, or having nap running only one way, the following quantities are required: three and one-quarter yards thirty inches wide, two and three-eighths yards forty-four inches, or two yards fifty-four inches.



2738

(Copyright 1895, by Standard Fashion Co. of New York.)  
MISSES' WAIST. Price 15 cents. (For description see page 34.)

## MISSES' HOOD.

(For illustration see page 37.)

No. 2762.—These attractive hoods have become very fashionable accessories to outside garments since golf capes and redingotes have acquired popularity. This style of hood, which is the most fashionable one this year, is pointed and shaped by a seam extending from the point half way up to the outer edge and the unseamed ends are allowed to separate and flare. It is in this instance made of beaver cloth and lined with plaid silk. Its neck edge is smoothly finished and fastens in the centre of the front with a hook and eye. These hoods may be permanently fastened to the neck of the coats or cloaks which they are intended to accompany or they may be attached with hooks and eyes, to be worn at pleasure. They are adapted to cloth, cheviot, serge, camel's-hair, whipcord and various other coatings and cloakings, and may be lined with plaid, checked, striped, shot, or plain silk or with satin. Being in themselves decorative, adornment is not usually added to them, their bright lining being sufficient as a rule, but a binding of fur and a tiny head, placed at the termination of the centre-seam, are in good taste.

The pattern is cut in eight sizes, from two to sixteen years, and costs 5 cents. The fourteen-year size requires five-eighths yards of material twenty-two inches wide, or wider.

## MISSES' DRESS SLEEVE.

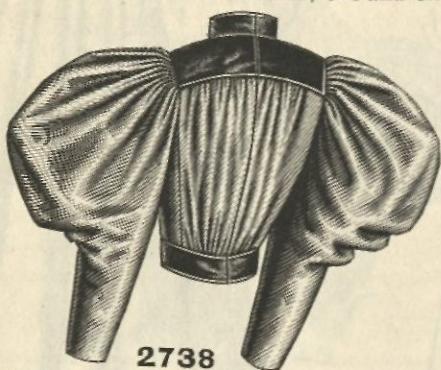
(For illustration see page 37.)

No. 2746.—As the feature of the present mode is extravagance in the matter of sleeves, anything promising novelty, either of cut or garniture, is eagerly welcomed.

Our illustration shows one of the newest sleeves, and one which, while very stylish, is singularly free from those exaggerated effects which characterize the current fashion.

Navy-blue Henrietta was employed in the construction of our model, which was made upon a foundation lining. The sleeve is shaped by two seams, one, as usual, under the arm, the other extending through the centre of the entire upper portion of the sleeve, and showing a narrow piping of black satin.

The design is peculiarly adapted for school use, being not

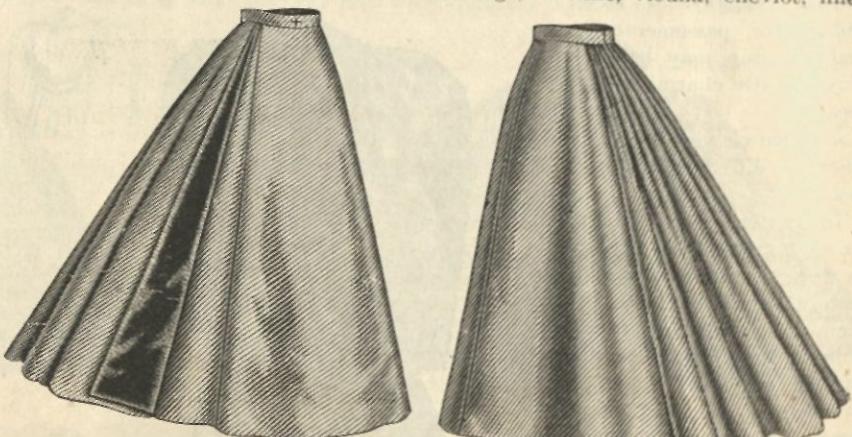


2738

at the back. The graceful ripples below the waist-line at the back result from the shaping of the gores and back.

The fronts are quite loose, and lap and close in double-breasted style with buttons and buttonholes. They are reversed at the top, to form novel shaped revers. A rolling collar, attached to the revers and neck, completes the neck adjustment. All the free edges of the jacket are finished with two rows of machine-stitching. Machine-stitching also outlines a round cuff on the one-seam leg-o'-mutton sleeves, which are *bouffant* at the top, and have a lining of the same shaping; the fullness in the lining is collected in gathers and that in the outer sleeves by three large double box-pleats. The collar, revers, ripples at the back and lower part of the fronts are faced with crinoline, to give the desired distended effect.

Dressy jackets are made up by this mode in covert, faced or tailor cloth, velvet, serge, zibeline, vicuna, cheviot, fine



2739

MISSES' SKIRT. Price 15 cents. (For description see page 35.)

qualities of fancy coating, mohair, tweed, and many novelty goods. Machine-stitching, braid, passementerie, gimp, or fancy pearl and bone buttons generally form the decoration.

A figure view on page 31 shows a different development.

The pattern is cut in six sizes, for misses from eleven to sixteen years of age, and costs 15 cents. For a miss of fourteen years it requires three and three-quarters yards of material twenty-seven inches wide; three and one-half yards thirty-two inches; two and three-eighths yards forty-four

too voluminous or elaborate for wear with most jackets. The upper seam admits of a great variety of decoration. Small, round buttons, or loops of ribbon may be effectively substituted for the piping if preferred.

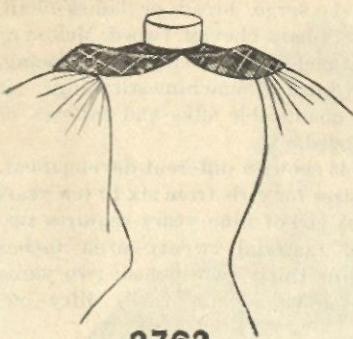
The pattern is cut in six sizes for misses from eleven to sixteen years of age, and costs 10 cents. For a miss of fourteen years it requires two and three-quarters yards of material twenty-two inches wide; one and seven-eighths yards thirty-two inches; one and three-eighths yards forty-four inches, or one and one-quarter yards fifty-four inches. In addition seven-eighths yard of lining thirty-six inches wide were used.

## MISSES' REEFING JACKET.

(For illustration see page 37.)

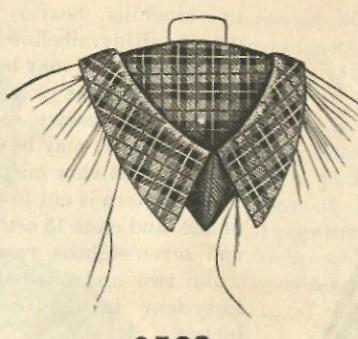
No. 2733.—A most becoming and stylish jacket for fall and winter is here illustrated as made of black broadcloth, finished in tailor style with machine stitching.

The adjustment is accomplished by under-arm and side-back gores, and a well-curved centre-seam



2762

MISSES' HOOD. Price 5 cents. (For description see page 36.)  
inches, or two yards fifty-four inches in width.



2762

GIRLS' DRESS.  
(For illustration see page 38.)

No. 2752.—The indulgent mother who loves to see her children arrayed in all their best, will be setting her busy wits to work to think out what her little girl will wear Thanksgiving Day, either for the exercises at school or to go to Grandma's to dinner, when a pretty dress plays not the least part in the festive spirit of the day, and what can we do more charitably than suggest a few pretty models which will please both old and young, and do for a variety of purposes? Old rose and white French flannel, old rose velvet and white gimp, were the materials chosen for the design shown in our illustration. The simplicity of its construction is one of the greatest points in favor of the mode. The waist is made with a smooth front and back portion, separated by under-arm gores. It is untrimmed, except for the surplice cape collar which is attached to it, in the collar seam at the back, and then brought over the shoulders and carried down the front, revealing a V of the material; the long ends are crossed and attached on either side of the front beneath pretty pansy-shaped bows of old rose satin ribbon. The collar is trimmed at its outer edge with a band of white silk gimp. The sleeves, which have a close-fitting foundation lining, rejoice in an especially *bouffant* puff, meeting the lower sleeve portion of material just at the elbow. The neck is finished with a plain standing collar. The skirt is plain and full and Shirred to the waist at the waist-line beneath a plain belt of the material. The bottom is finished with a deep hem.

Serge, cashmere, Henrietta, cheviot, novelty suiting, delaine, albatross, crépon or any of the dress goods in vogue will make up by this mode to advantage, and lace, embroidery, velvet, satin, silk, etc., may be used to trim.

A garment view on page 42 shows a different development.

The pattern is cut in five sizes from six to ten years, and costs 20 cents. The nine-year size needs six and one-eighth yards of material twenty-two inches wide; four and one-quarter yards thirty-two inches; three and one-eighth yards

forty-four inches; or two and five-eighths yards fifty-four inches.

**GIRLS' DRESS (WITH HIGH AND LOW NECK,  
LONG AND SHORT SLEEVES).**

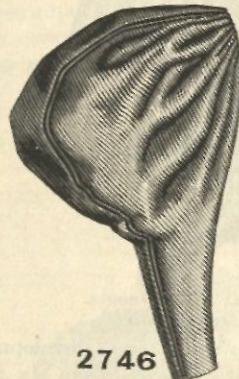
(For illustration see page 38.)

No. 2758.—With the approach of winter, the season of balls and parties is upon us, bringing with it a demand for bewitching costumes, brilliant effects and feminine frippery in general. And not alone is it the older folk whose requirements must be satisfied; in these advanced days the "young person" compels an ever-increasing share of the attention of designer and modiste.

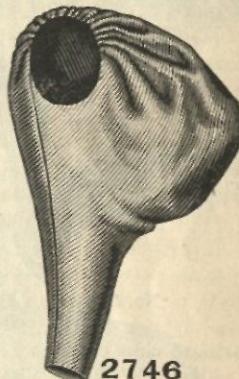
In selecting materials for a child's evening costume, proper consideration must be given to the subduing effect of gaslight upon colors. All goods intended for this purpose should be purchased by evening light, that the shade may be intelligently determined. Trimmings, too, should be subjected to this process before deciding, if harmony is hoped for.

Cream white China silk, figured with an indistinct design in Nile green, was employed in constructing the dainty costume shown in our illustration.

Upon a fitted foundation lining the full blouse portion is gathered, the fastening being arranged invisibly at the back.



2746



2746

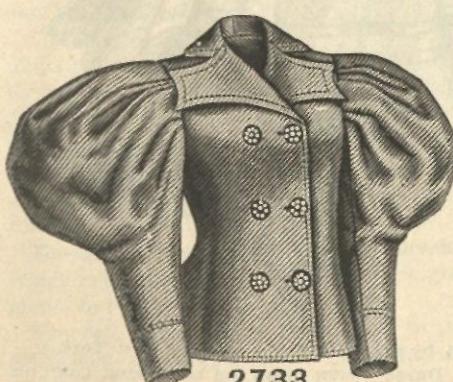
MISSES' DRESS SLEEVE. Price 10 cents.  
(For description see page 36.)

Unique epaulette of Nile green satin, edged with a narrow ruffling of the same, extends over the shoulders and for some distance down the front and back of the waist. The sleeves are of the quaint Empire design and are made over a foundation lining. A narrow band confines the fullness just above the elbow, from whence falls the dainty ruffle which finishes the puff gracefully.

The skirt is plainly gathered to the waist and the joining concealed by a belt of Nile-green gros-grain ribbon terminating in a stylish bow on the left side. A double band of ribbon ornaments the skirt.

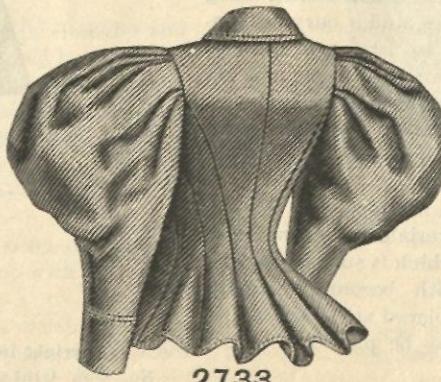
The design is peculiarly attractive; it is notably simple and "sweet." If desired, the accessories could be made of velvet instead of satin.

Any soft fabric would lend itself satisfactorily to this model. The Dresden effects now so popular are especially pleasing for this purpose, as are also the graceful designs of brocaded satin. For children's wear, however, charming effects may be obtained without providing expensive materials. Pale-blue China silk with bretelles of the same overlaid the entire depth with *Point de Venise* edge lace, would be singularly beautiful and effective.



2733

MISSES' REEFING JACKET. Price 15 cents. (For description see page 36.)



2733



No. 2752, GIRLS' DRESS. Price 20 cents.  
(For description see page 37.)

A garment view on page 43 shows a different development. The pattern is cut in five sizes for girls from six to ten years of age, and costs 20 cents. The nine-year size requires four and three-quarters yards of material twenty-two inches wide; three and seven-eighths yards thirty-two inches; three and one-eighth yards forty-four inches, or two and one-eighth yards fifty-four inches. The pattern provides for both high and low neck and long and short sleeves.

GIRLS' REEFING JACKET.  
(For illustration see page 39.)

No. 2729.—The pretty little maiden here portrayed illustrates this model made of *bouclé* material, having the revers faced with *miroir* velvet. Handsome cut-steel buttons are the only decoration.

The jacket will be found very easy of construction, being shaped by under-arm and side-back gores, and a curving centre-seam. The back gores are shaped to form graceful ripples below the waist-line. The fronts are quite loose, and are closed in double-breasted style with buttons and buttonholes. They are reversed at the top to form pointed notched revers, which also form notches with the rolling collar, which completes the neck adjustment.

The sleeves are picturesque puffs and are also very simple. The coat-shaped foundation may be overlaid to elbow depth with material to form a deep cuff, which is surmounted by the *bourfant* puff, which droops with becoming quaintness. Prettily shaped pocket-laps are placed at the sides, and beneath these, convenient pockets may be placed, if so desired.

This novel little out-door garment will make up stylishly

in chinchilla, beaver, velvet, serge, broad or ladies'-cloth, covert-suiting, zibeline, camel's-hair, cheviot, tweed, Melton or Irish frieze, and may be trimmed with velvet or satin facing, braid, gimp, lace, or a tailor finish of machine-stitching. If a lining is necessary, satins, changeable silks and taffetas, or farmer's-satin, may be employed.

A garment view on page 43 shows a different development.

The pattern is cut in five sizes for girls from six to ten years of age, and costs 15 cents. A girl of nine years requires two and seven-eighths yards of material twenty-seven inches wide; two and one-half yards thirty-two inches; two yards forty-four inches, or one and one-half yards fifty-four inches.

GIRLS' CLOAK.

(For illustration see page 39.)

No. 2763.—A mottled blue and brown plaid cheviot formed this charming little school-coat and brown *miroir* velvet the large collar. The body of the coat is simply adjusted with shoulder, side-back and under-arm seams, the smooth waist-fronts and back being separated by under-arm gores. The neck is finished by a plain standing collar of cheviot, the waist by a plain belt, and the broad sailor-collar of velvet is included in the collar-seam at the back, and is brought down on either side of the front to disclose a simulated vest which has the fastening effected down its centre. The sleeves are of the popular leg-o'-mutton design, made in two sections joined in an outside seam, and the seam corded up its full length with the velvet. The skirt, which is sufficiently long to cover the dress, is attached to the waist at the waist-line beneath the belt, the greater part of the fullness being ar-



(Copyright 1895 by Standard Fashion Co. of New York.)  
No. 2758, GIRLS' DRESS (WITH HIGH OR LOW NECK, LONG OR SHORT SLEEVES). Price 20 cents. (For description see page 37.)



No. 2729, GIRLS' REEFING JACKET. Price 15 cents.  
(For description see page 38.)

ranged in gathers near the centre of the back.

The mode makes up well in serge, tweed, frieze, homespun, diagonal, bouclé plaid, caracule, vicuna, zibeline cloth, pilot, cloth, chinchilla, beaver, nigger-head effects, etc. Fur, braid, gimp, passementerie, cord, etc., may form the trimming if such is desired. An exquisite little wrap recently imported was made of dull sage-green bengaline, the broad collar of sage-green velvet, trimmed with real Irish point, and simulated cuffs, also of the point. The buttons were in this instance omitted, and a small silver clasp at the neck and waist furnished the only visible fastening, small hooks and eyes between these holding the front edges in place.

A garment view on page 42 shows a different development.

The pattern is cut in five sizes for girls from six to ten years, and needs to make for a girl of nine, five and three-eighths yards of material twenty-two inches; four and one-half yards twenty-seven inches; two and seven-eighths yards forty-four inches, or two and three-eighths yards fifty-four inches in width.

#### CHILD'S CLOAK.

(For illustration see page 40.)

No. 2759.—One of the season's most becoming out-of-door garments for little folks' wear is here shown as developed in heavy Scotch cloaking, and trimmed with seal-brown velvet and horn buttons.

The body of the cloak is fitted to the figure by shoulder and under-arm seams, the fastening being arranged by means of buttons and buttonholes at the left of the double-breasted front. Jacket portions extend from the under-arm and shoulder seams, and are reversed and faced-back with velvet forming revers. A graduated box-pleat extends down the back from neck to waist-line at either side of the centre, while a prettily rolling collar completes the neck.

The sleeve shows the fashionable outside seam on the top, which is decorated with braid to correspond with the ornaments in the front of the garment.

The full skirt portion is attached to the waist under the fitted belt which is pointed in the back and plain at the sides and front.

The model is exceedingly attractive and will be found universally becoming and dressy. Any of the numerous bouclé weaves would develop the mode admirably, or Kersey, Melton, beaver, and the like, might be utilized. If preferred, silk, satin, or material of a contrasting color might be substituted for velvet as trimming.

A garment view on page 44 shows a different development.

The pattern is cut in four sizes for children from two to five years of age, and costs 15 cents. For a child of five years it requires four and five-eighths yards of material twenty-two inches wide; three and three-eighths yards thirty-two inches, or two yards fifty-four inches.

#### CHILD'S REEFING JACKET.

(For illustration see page 40.)

No. 2736.—The little maiden here portrayed looks very comfortable indeed, clad in a stylish little reefing jacket, developed in dark green and white novelty cloaking, neatly trimmed with narrow green braid and machine-stitching.

The shaping of the back is effected by under-arm and side-back gores and a curving centre-seam; the fullness of the gores falls in graceful ripples below the waist-line. The loose, double-breasted fronts are joined to the back by shoulder and under-arm seams. The upper parts are reversed to form sharply-pointed revers, which form notches with the rolling collar. The jacket is closed with buttons and buttonholes. The sleeve has a one-seamed lining, on which the outer portion is arranged. The fullness at the top is collected in gathers and sewed in at the arm's-eye. At the bottom the



(Copyright 1895 by Standard Fashion Co. of New York.)

No. 2763, GIRLS' CLOAK. Price 20 cents.

(For description see page 38.)



(Copyright 1895 by Standard Fashion Co. of New York.)  
No. 2759, CHILD'S CLOAK. Price 15 cents.

(For description see page 39.)

fullness is laid in five forward-turning pleats, thus having the appearance of a simulated cuff. These pleats are tacked down with one row of machine-stitching. The revers and collar are neatly trimmed with two rows of narrow mohair braid.

To insure the distended effect at present so popular, it would be advisable to face the collar, revers and ripples at the back with crinoline, fibre chamois or hair-cloth.

This jaunty little jacket may be made of cloth, beaver, Melton, Kersey, covert-suiting, chinchilla, Irish frieze, Scotch suitings, or any of the handsome variety of *bouclé* weaves. Braid, fur, feather trimming or machine-stitching will form an appropriate decoration.

A garment view on page 45 shows a different development. The pattern is cut in four sizes for children from two to five years of age, and costs 10 cents. A child of four years requires two and three-quarters yards of material twenty-seven inches wide; one and one-half yards forty-four inches, or one and three-eighths yards fifty-four inches.

#### CHILD'S DRESS (WITH BODY LINING).

(For illustration see page 41.)

No. 2764.—All children's costumes should be characterized by the daintiness which seems inseparable from everything *petite*, and this quality is, above all others, evident in the pretty costume here depicted. The diminutive miss is evidently prepared to "trip the light fantastic toe" and seems anxious to step out of the picture into life and display her pretty gown while pirouetting about the drawing-room. In this instance the costume was made of white India silk with a tiny figure of bright rose pink, while the trimming is delicate Valenciennes lace.

The little gown is so constructed that it may be worn with either high or low neck, according to the wish of the wearer. It is here made low, as for a party dress. The skirt portions are full and slightly gores, attached in gathers to the yoke outline and finished at the bottom by a deep hem-stitched

hem. Over the shoulders are large pointed epaulettes trimmed with an insertion and an edge of Valenciennes lace and extending far over the sleeves. These latter consist of a single large puff, finished at the elbow by a band and bow of pink ribbon, similar bands and bows extending across the shoulders against the neck.

A garment view on page 45 shows a different development. The pattern is cut in five sizes, from one to five years of age, and costs 15 cents. The five-year size requires five and one-eighth yards of material twenty-two inches wide; four yards twenty-seven inches; three and five-eighths yards thirty-two inches, or three and one-eighth yards forty-four inches.

#### CHILD'S CLOAK (WITH WAIST LINING).

(For illustration see page 41.)

No. 2685.—An exquisite design for a child's outer garment if here illustrated, snuff-colored camel's-hair, scattered with faint green figures of a conventional pattern, forming the material, and mink fur being used as trimming.

The body portion is fitted by shoulder and under-arm seams and is overlaid upon the fitted lining in full gathers in the centre of the front and back, being plainly drawn across the shoulders. A narrow standing collar edged with fur appropriately finishes the neck and the garment is arranged to fasten invisibly down the front, a "fly" concealing the buttons and buttonholes.

The sleeves have the popular close-fitting cuff to the elbow from whence they extend to the shoulder in a voluminous puff. A wide hem finishes the skirt.

The model is one of the most widely favored of the season's designs, both on account of its extreme effectiveness and the ease with which it may be constructed by a comparatively inexperienced seamstress. Pleasing results may be obtained with almost any fabric suitable to little folks, although for winter, *bouclé* effects are generally popular for children's



A.T.O.

S.F.C.

No. 2736, CHILD'S REEFING JACKET. Price 10 cents.  
(For description see page 39.)



(Copyright 1895 by Standard Fashion Co. of New York.)

No. 2764. CHILD'S DRESS (WITH HIGH OR LOW NECK, LONG OR SHORT SLEEVES, AND BODY LINING). Price 15 cents.

(For description see page 40.)

wear as they convey an impression of warmth and comfort not compatible with goods of plain weave and light color.

If the garment be intended exclusively for dressy wear, silk, or the brocaded satins now so stylish would develop handsomely—particularly the latter. If the brocaded satin be used, black, even for children's wear, is liked by many, affording as it does, a striking contrast to the transparent complexion of the little ones. In anything but satin, plain or figured, however, black is not considered appropriate for this purpose. The pattern includes a large pointed collar not shown in our illustration.

It is cut in six sizes, for children from six months to five years, and costs 15 cents. The four-year size requires five and one-quarter yards of material twenty-two inches wide; three and seven-eighths yards thirty-two inches; two and five-eighths forty-four inches, or two and three-eighths yards fifty-four inches.

#### GIRLS' DRESS.

(For illustration see page 42.)

No. 2752.—A very pretty little dress for girls is here shown, as made of maroon cashmere, trimmed with gimp.

The waist is shaped by under-arm and side-back gores, and is closed down the centre of the back. A plain full skirt, having a deep hem, and trimmed with gimp, is gathered at the top, and attached to the body at the waist-line. A belt of medium width encircles the waist. An attractive ornament of this dress, is the prettily shaped surplice collarette. This collarette is in two pieces, and is attached to the waist, meeting at the back, and crossing in surplice fashion at the front, a *chic bow* finishing the ends, it is also trimmed with one row of gimp on the free edges. A plain standing collar, edged with gimp, completes the neck adjustment.

The sleeves are of the natty puff style, having a close fitting foundation, surmounted by a *bouffant puff*, which droops with picturesque quaintness. The cuff is simply edged with gimp. Sleeves of this style are the most serviceable for

children's dresses, especially if they are intended for school use as they wear out so quickly at the elbows.

It would, therefore, save much time and trouble, if in the beginning a pattern with a puff sleeve were selected, and then, if the children wanted to display the strength and sharpness of their elbows by torn cuffs, it would be pardonable, as a new cuff is not such a difficult thing to place on a sleeve.

This gown may be made of any material usually employed in the development of little girls' dresses, and trimmed as desired. If intended for a school dress, some serviceable material should be chosen, such as serge, cashmere, tweed, flannel or light-weight cloth and trimmed with braid, velvet, or ribbon; if intended as best or second-best dress, any of the plain or figured silks, Henrietta, silk-and-wool mixtures, or crépon, with decorations of lace, satin, beading and ribbon would be very appropriate.

A figure view on page 38 shows a different development.

The pattern is cut in five sizes for girls from six to ten years of age, and costs 20 cents. For a girl of nine years it requires six and one-eighth yards of material twenty-two inches wide; four and one-quarter yards thirty-two inches; three and one-eighth yards forty-four inches, or two and five-eighths yards fifty-four inches. As represented five and three-quarters yards of gimp were used.

#### GIRLS' CLOAK.

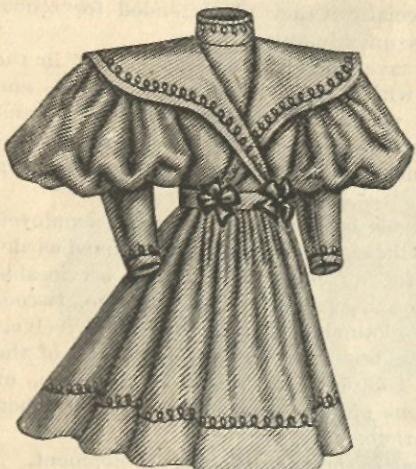
(For illustration see page 42.)

No. 2763.—Napoleon blue homespun mixed with white formed this handsome little coat, and narrow white braid furnished the decoration. A noticeable feature of this and many of the modish coats of the season, is the waist and skirt effect which is so becoming to little girls. This coat has smooth front and back portions intersected by under-arm gores. The neck is finished with a plain standing collar and a broad sailor collar, which is arranged to fall on either side of the front, in cascade effect, is trimmed with a row of the braid. The sleeves are of a leg-o'-mutton design made with two sections joined in an outside seam and adjusted upon a foundation lining. They are arranged at the arm's-eye in gathers.

The skirt, which is cut sufficiently long to entirely cover the dress, is of circular shaping and attached to the lower edge of the waist at the waist-line, the greater part of the fullness being concentrated at the centre of the back. The fastening is effected in the centre of the body in front with small braid frogs, and a belt of the cloth edged with braid adds a neat finish at the waist-line. Little top-garments of this description make up well in Sicilian, pilot-cloth, Venetian-



No. 2885. CHILD'S CLOAK (WITH WAIST LINING). Price 15 cents.  
(For description see page 40.)



2752

(Copyright 1895 by Standard Fashion Co. of New York.)  
GIRLS' DRESS. Price 20 cents. (For description see page 41.)



2752

cloth, camel's-hair, Eolus tweed, Scotch wincey, Melton, knotted yarn checks, zibeline cloth, Irish friezes, etc. Fur, braid, galloon, gimp or cord form appropriate decorations. A stylish coat might be made of scarlet military cloth with the large and small collar of black velvet and the fastening effected with black passementerie frogs.

A figure view on page 39 shows a different development.

The pattern is cut in six sizes for girls from six to ten years and requires for the nine-year size five and three-eighths yards of goods twenty-two, four and one-half yards twenty-seven, two and seven-eighths yards forty-four, or two and three-eighths yards fifty-four inches in width. As represented it will require five yards of braid to trim the collars and belt.

#### GIRLS' DRESS (WITH HIGH OR LOW NECK, LONG OR SHORT SLEEVES).

(For illustration see page 43.)

No. 2753.—A new and exceedingly attractive model for a girl's costume for evening or dressy wear is here shown as developed in Dresden silk of a robin's-egg blue, scattered with figures in rose pink and trimmed with velvet of the latter shade. The waist has a lining fitted by shoulder and under-arm seams, to which is gathered the full blouse portion, the fastening being arranged invisibly at the back. Over the shoulders extend broad epaulettes of velvet trimmed with Point de Venise lace edging.

The dainty Empire sleeves are fashioned over a plain foundation surmounted by a *bouffant* puff and confined by a narrow band of velvet, just above the ruffle which terminates the puff. When the dress is intended for street wear, the lower portion of the sleeve is overlaid with some appropriate fabric, and the yoke and collar, as seen in the smaller illustration, are reproduced.

The skirt is perfectly plain, the fullness being disposed in gathers beneath the narrow band which connects the waist and skirt.

If intended exclusively for evening wear, nun's veiling, illuminated taffeta, Pekin silk, Persian or cashmere brocade, moiré, challis and the like should be selected. If for ordinary use, Henrietta, homespun, bourette or the bouclé weaves would develop admirably. In the latter case, the original material of the dress might properly be used for the velvet epaulettes, butter lace forming an inexpensive trimming. The pattern provides for both high and low neck, long or short sleeves.

A figure view on page 38 shows a different development.

The pattern is cut in five sizes for girls from six to ten years of age, and costs 20 cents. The nine-year size requires four and three-quarters yards of material twenty-two inches wide; three and seven-eighths yards thirty-two inches; three and one eighth yards forty-four inches, or two and one-eighth yards fifty-four inches. As represented one half yard of twenty-two inch velvet was used, in addition to two yards of lace for trimming epaulettes.

#### GIRLS' REEFING JACKET.

(For illustration see page 43.)

No. 2729.—A pretty and serviceable jacket for girls is shown in our illustration as made of navy-blue serge, bound with blue mohair braid. This jacket is extremely simple of construction, being shaped by under-arm and side-back gores, and a

curving centre-back seam, the graceful ripples below the waist-line being altogether the result of the shaping of the back gores. The loose fronts are closed in double-breasted fashion with buttons and buttonholes, and are reversed at the top to form sharply pointed notched revers; the revers form notches with a rolling collar which completes the neck adjustment. The sleeves are a picturesque puff design having a coat-shaped foundation surmounted by a gracefully drooping puff. Prettily shaped pocket-flaps, beneath which convenient pocket openings may be inserted if desired, are attached at the sides, and trimmed with braid.

This mode is a smart one, for which flannel, cloth, cheviot tweed or serge may be employed, and braid or stitching will provide a neat finish.

A figure view on page 39 shows a different development.

The pattern is cut in five sizes for girls from six to ten years of age, and costs 15 cents. A girl of nine years requires two and seven-eighths yards of material twenty-seven inches wide; two and one-half yards thirty-two inches; two yards forty-four inches, or one and one-half yards fifty-four inches. As represented two and one-half yards of braid were used in addition.

#### CHILD'S CLOAK.

(For illustration see page 44.)

No. 2759.—Among the various designs used for the development of little folks' out-door garments, the one portrayed on



2763

(Copyright 1895 by Standard Fashion Co. of New York.)  
GIRLS' CLOAK. Price 20 cents. (For description see page 41.)



2763



2758

(Copyright 1895 by Standard Fashion Co. of New York.)  
GIRLS DRESS (FOR HIGH OR LOW NECK, LONG OR SHORT SLEEVES). Price 20 cents.  
(For description see page 42.)

page 44 may certainly be classed among the first, both for simplicity of its construction, and the general stylish and picturesque effect. It is shown as made of Scotch frieze, trimmed with narrow mohair braid. The little body is fitted by shoulder and under-arm seams, and is closed down the front with buttons and buttonholes. Stylish little jacket-fronts, reversed to form shapely revers, are inserted in the shoulder and under-arm seams, presenting the picturesque Eton effect so becoming and suitable for little children. At each side of the centre of the back a graduated pleat is placed, which is inserted in the shoulder and collar seams at the top and tacked to the body at the waist-line. A comfortable rolling collar completes the neck adjustment.

The sleeves are of the popular design commonly called section sleeve and have a one-seamed lining. It has an outside as well as an under-arm seam, and the outside seam is here shown with a row of braid laid over it. The fullness is collected in gathers at the top, and is inserted into the arms' eyes with the foundation lining.

The stylish little skirt is a circular one-piece design, and is attached to the body at the waist-line. It is perfectly plain at the front and hips, as most of the fullness is in the centre of the back, where it is collected in gathers, and falls in graceful folds to the bottom. A fitted belt, pointed at one end, closing at the sides, conceals the joining of the waist and skirt. The revers, collar and belt are trimmed with rows of narrow braid.

A figure view on page 40 shows a different development.

The pattern is cut in four sizes for children from two to five years of age, and costs 15 cents. For a child of five years it requires four and five-eighths yards of material twenty-two inches wide; three and three-eighths yards thirty-two inches; two and one-half yards forty-four inches, or two yards fifty-four inches.

#### MEN'S COLLARS AND CUFFS.

(For illustration see page 44.)

No. 2741.—Several of the new styles in collars and cuffs are here depicted, fashion in men's linen having received several important modifications from that worn during the summer.

The first figure shows a link cuff, the tab extending slightly over the cuff at its lower edge. A wide standing collar with ends



2758

turned over but not creased, is illustrated as the central upper figure, while at the right another style of cuff with rounding corners is shown.

Two popular styles of collars are depicted in the lower part of the illustration; the first, a turn-over collar with especially long points; the second, a plain band closed at the throat.

The pattern is cut in nine sizes, the collar from fourteen to eighteen inches; the cuffs from nine to twelve inches. Price of pattern, 5 cents. A fifteen-inch collar and a ten-inch cuff requires five-eighths of a yard of material thirty-six inches wide, in addition to three-eighths of a yard of coarse linen thirty-six inches wide for interlining.

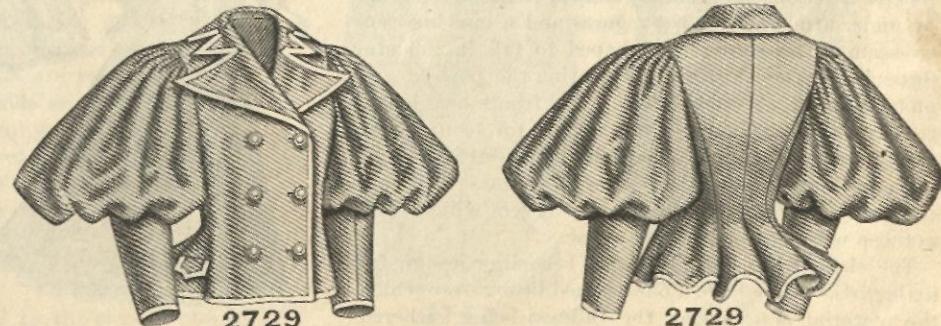
#### LADY DOLL'S SET.

(For illustration see page 44.)

No. 2768.—Once more the festive

Christmas season is drawing nigh, and fingers are kept busy making innumerable gifts for friends, old and young, and perhaps the one which causes the most care is the dressing of the Christmas doll for the dear, sweet little girl of the house. Now this need not cause trouble, for nothing could be simpler, provided one has a good pattern. The one here pictured comprises a stylish little dress and jacket, and a hat as *chic* and dainty as to please even dolly's grandmamma. The natty dress is made of French jacquard and velvet, in shades of brown, black serge being used for the jacket. The stylish hat is fashioned from a brown felt *plateau* and trimmed with black satin ribbon. The basque has a fitted lining, shaped by shoulder, under-arm and side-back seams, and a curving centre-back seam. The material is adjusted over this foundation, the slight fullness of the seamless back being laid in tiny inward-turning pleats at the waist-line. The front has the stylish blouse effect, the fullness being well drawn toward the centre, gathered top and bottom, and drooping prettily over the fitted belt, which is slightly pointed at the back. A prettily shaped sailor-collar finishes the neck adjustment. It is closed down the centre of the front. The sleeves are the popular leg-o'-mutton design, and have a close-fitting lining. The skirt is a three-gored model, and as dolly must be in style, it should be faced with crinoline about seven inches deep to give the desired distended effect.

The jacket is shaped by under-arm and side-back gores and a centre-back seam. The fronts are quite loose, and are reversed to form shapely revers, which form notches with the tiny rolling collar. It is closed down the front with a fly. Tiny pocket-flaps are attached at the sides, beneath which pockets may be inserted. The sleeves are of the one-seam leg-o'-mutton design, close-fitted to model and *bouffant*



2729

GIRLS' REEFING JACKET. Price 15 cents. (For description see page 42.)

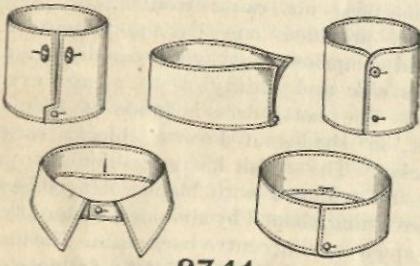


2759

2759

(Copyright 1895 by Standard Fashion Co. of New York.)  
CHILD'S CLOAK. Price 15 cents. (For description see page 42.)

above, the elbow. They have a one-seamed lining. A model for the hat is included in the pattern, and this may be made of almost any material, and should be interlined with crinoline. As shown, it is cut from a brown felt *plateau*, lined with velvet, and is shaped into quite a novel little *chapeau*. Black satin ribbon affords a suitable trimming.



2741

MEN'S COLLARS AND CUFFS. Price 5 cents.  
(For description see page 43.)

for dolls from fourteen to twenty-two inches in length, and the dress requires, for an eighteen-inch doll, three-quarters of a yard of material forty inches wide, with one-eighth of a yard of velvet twenty-two inches wide for the jacket and hat; three-eighths of a yard fifty-four inches wide, and one yard of ribbon for trimming will be necessary. If facing for hat is desired, one-quarter of a yard will be required.

#### CHILD'S REEFING JACKET.

(For illustration see page 45.)

No. 2736.—A more serviceable and stylish jacket for little children's wear than the one here depicted, it would indeed be difficult to find. It is here shown as made of mixed cheviot, and it is simply given a finish in tailor fashion with machine-stitching. One of the great advantages of this jacket is the simplicity of its construction. It is simply shaped to the little figure by under-arm and side-back gores and a curving centre-seam. These gores are shaped to fall in graceful flutes below the waist-line, presenting the popular and picturesque ripple-back effect. The fronts are joined to the back by shoulder and under-arm seams; they are quite loose, and are closed in double-breasted style with buttonholes and large fancy buttons. They are reversed at the top to form shapely revers which form notches with the neat rolling collar.

The sleeves are indeed a most becoming design for little girls. They have a one-seamed lining over which the material is arranged, the fullness being gathered at the upper edge, as is also the lining, and they are

inserted in the arms'-eyes. At the lower edge the fullness is laid in five forward-turning pleats, giving appearance of a simulated cuff. The pleats are fastened to the foundation with a row of machine-stitching. The revers, collar, and all other free edges of the jacket are neatly finished with stitching. The color revers and ripples at the back are faced with crinoline to preserve the distended effect.

Among the materials which will make up advantageously by this mode, may be classed serge, zibeline, covert-suiting, tweed, box or ladies' cloth, *pique chevre*, Melton or Irish frieze. Fur edging, braid, stitching and velvet or satin facings would be an appropriate mode of decoration.

A figure view on page 40 shows a different development.

The pattern is cut in four sizes for children from two to five years of age, and costs 10 cents. A child five years requires two and seven-eighths yards of material twenty seven inches wide; one and five-eighths yards forty-four inches, or one and one-half yards fifty-four inches.

#### CHILD'S DRESS (WITH BODY LINING).

(For illustration see page 45.)

No. 2764.—Pink taffetas with a brown and white figure was shown in the larger illustrations of this design, and narrow thread lace furnished the only ornamentation. It is especially suitable for a little maid's party-dress, and may be worn decolleté, as shown in the larger views, with yoke and low-sleeve portions put in as shown in the smaller view, or if desired, with a guimpe of lawn, Swiss, fine silk, etc.

The full skirt portions are slightly gored and attached to the lower part of the short, square yoke, the fullness being disposed in gathers. The epaulette bretelles are smoothly laid across the shoulders and edged with lace, and a row of lace sewed about the opening at the neck. The sleeves are a full circular puff adjusted at the arms'-eyes in gathers and at their lower edge in a narrow band. They may, however, be made full length, as shown by the smaller views in the centre. The fastening is effected invisibly in the centre of the back.

For the little girls who have just begun to go to school, dresses like this may be made of serge, cheviot cashmere,



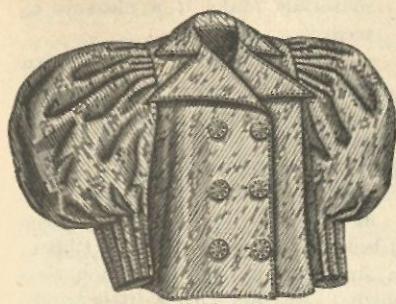
2768

LADY DOLL'S SET. Price 15 cents. (For description see page 43.)

NOVEMBER, 1895.]

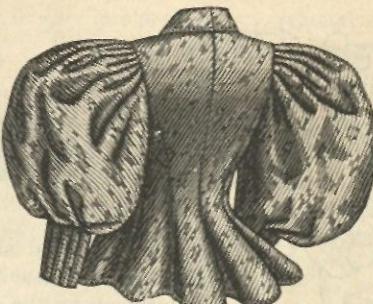
## THE "STANDARD" DELINEATOR.

45



2736

CHILD'S REEFING JACKET. Price 10 cents. (For description see page 44.)



2736

Henrietta, or any dress goods in vogue and the trimming may consist of yoke and cuffs of silk or velvet, or of braid, passementerie, gimp, galloon, etc.

An ideal school or rather kindergarten dress for a little girl of four was made of a pretty plaid, red and yellow being the principal colors. The handsome collar was made of plain red, and not another particle of trimming was used, unless the tiny lace edging around the neck could be called such.

Charming party-dresses are developed in China, India or Japanese silk with lace, ribbon or stitching for the trimming. One recently exhibited was of white sheer lawn, with row after row of insertion on the skirt. The bretelles had a foundation made of the lawn, entirely covered with alternate rows of insertion and lace, and about the neck a broad beading was placed, through which a strand of double-faced pink satin ribbon was run and attached at each of the four corners of the yoke with rosettes.

A figure view on page 41 shows a dainty arrangement.

The pattern is cut in five sizes for children from one to five years, and costs 15 cents. It needs to make for child of five years, five and one-eighth yards twenty-two inches; four yards twenty-seven inches; three and five-eighths yards thirty-two inches, or three and one-eighth yards forty-four inches in width, in addition to four and one-quarter yards of lace for trimming.

## BOYS' OVERCOAT.

(For illustration see this page.)

No. 2769.—Our illustration shows a fine outer garment for boys, one in which they can enjoy skating and sleighing without that dreadful fear of catching cold and being obliged to stay in-doors because their overcoats are either not warm enough or else they are so uncomfortable as to hinder one in enjoying the sport. No, indeed; all wearers of this comfortable overcoat may enjoy Jack Frost in every possible way with a feeling of safety. By mothers it will also be much approved of, for a coat of simpler construction it would be difficult to find. Scotch cloaking in warm shades of brown, with satin lining of the same shades, and narrow brown braid, were the materials here chosen.

The broad, seamless back is joined to the sack fronts by shoulder and curved side-seams, which slightly define the

figure. These fronts are reversed to form smart little lapels, which form notches with the comfortable rolling collar. The fronts are partly faced, and below the lapels the closing is made with a fly. If desired, they may be closed to the neck, the lapels then being invisible. The sleeves are quite close-fitting, and are shaped by upper and under portions.

Our illustration shows two pocket-flaps on each side, beneath which convenient pockets may be inserted; the pattern provides for but three different sized flaps, as there are two large pockets of the same size, thus making only one pattern necessary. The pattern

does not provide for a lining, but that is very easily cut from the coat pattern. The pocket-flaps, revers and collar are neatly trimmed with narrow mohair braid, and machine-stitching finishes the fly.

This overcoat will make up stylishly for fall and winter in any of the popular cloakings, such as chinchilla, plain or rough cloth, Kersey, cheviot, tweed, caracule, beaver, Melton Irish or Scotch frieze, and machine-stitching will provide a finish universally approved.

A very pretty model recently seen at a leading tailor's was made of plain dark blue cloth. Its beauty was both in the cut and in the trimmings. These consisted of braid put on *à la militaire*, bands encircling each cuff and edging the collar, while

down the front were placed handsome frogs with silk cord forming the top buttonholes. The inside was finished with a heavy black satin lining and the entire garment suggested purple and fine linen.

Another very handsome coat was of a dark-brown Scotch mixture with

collar of seal-brown velvet, the edges and pocket-flaps being ornamented with two rows of machine-stitching.

The pattern is cut in five sizes for boys from six to fourteen years of age, and costs 20 cents. For a boy of eight years it requires three and one-quarter yards of material twenty-seven inches wide, or one and five-eighths yards fifty-four inches.



2764

CHILD'S DRESS (FOR HIGH OR LOW NECK, LONG OR SHORT SLEEVES, AND WITH BODY LINING). Price 15 cents. (For description see page 44.)



2764



2769



2769

BOYS' OVERCOAT. Price 20 cents. (For description see this page.)



REGRET AS  
we may  
the de-  
parture

of the warm

season, and the banishment of all our pretty straws, with their dainty trimmings of ribbons and lace, it is impossible not to be pleased with the beautiful models which the coming winter brings us. Already every milliner of importance is displaying a special line of novelties, and these divide themselves primarily into two classes: those with shape as their marked feature, and those which depend upon trimmings for their chief beauty.

Both these classes are represented in our illustrations, so before going further, the reader is invited to consider them. Every hat shown was reproduced directly from an original model, in most cases imported. We were enabled to do this owing to the courtesy of Messrs. Hill Bros., of New York, who stand in the foremost rank as importers of trimmed models and of all millinery goods.

Fig. I. shows a little bonnet intended for street wear for elderly ladies; we reproduce it from the model of Mme. Marguerite Crétaux of Paris. This little bonnet is made of black velvet and is very ingeniously constructed. In front are two blunt points of velvet, only one of which shows in our illustration. Back of these are dainty bows of ribbon velvet, above which are placed large stars of jet and soft tufts of marabout feathers surmounted by stiff aigrettes. Another star fills in the centre of the back, and from a rosette on each side of this hang the strings. This is a bonnet which must be seen to be thoroughly appreciated. It is one of those in which the touch of the artist is shown in combining very simple materials.

Fig. II. is an excellent model of a round hat and has all the requisites for comfort and style. The hat is made of brown velvet with a rather low crown. The brim is of medium width and on it are applied pieces of heavy *écru* Venetian lace. It is trimmed with ribbon on which lace is *appliquéd*. On the left side is a spreading bunch of brown and white coque feathers held by a cluster of small iridescent birds. Another of these birds nestles against the hair on the left side of the hat. This model would be particularly suitable for very young girls, those of fourteen and sixteen, as the materials and style are both extremely simple and pretty.

Fig. III. shows a hat from the famous French house, Virot. It is worthy of its extraction. The crown is soft and full, of the Tam variety, of an exquisite shade of wine color or light magenta, or dark cerise—the tint is indescribable and being of *miroir* velvet, the changes as the light touches it are exquisite. The only trimming is a double row of curled diminutive ostrich feather tips around the edge and running up to the top of the crown in the back, where it is joined by a broad, stiff white aigrette. Its extreme simplicity is one of the greatest charms of this hat, and the richness of its

materials make it a pleasure to wear it.

Fig. IV. has the same soft crown as Fig. III., but it is a genuine Tam-o'-Shanter. It is made of extremely rich shade of brocade *miroir* velvet drawn in to a narrow headband. One side of the crown is lifted up by a cluster of delicate pink roses, and shot-brown and pink taffetas ribbons into which is stuck a single coque feather which rises jauntily above the crown. Anyone with a little handiness will have no difficulty in making this hat, which is one of our prettiest models.

Fig. V. is the very newest thing in mourning bonnets. The tiny crown is covered with wings of crêpe and silk-covered wire which are laid on flat in the back. In front, however, they are spread out as shown in our illustration, and back by loops of the veiling material. The veil is one of the most novel features of the bonnet. It is attached to the crown usual in the back, but instead of being of crêpe, it is of a large, meshed, stiff Brussels net with a four-inch border of crêpe scalloped in black silk at the outer edges, and elaborately at the inner, where the joining of veil and border are thus cleverly concealed. Nearly all the imported mourning bonnets show this new style of veil which is much lighter and much less expensive than the old-time crêpe.

The handsomest models show a remarkable amount of trimming, and the richness of their decorations have nev-



FIG. I.

been surpassed. Yet for all this, the shapes themselves are somewhat smaller than in previous seasons. The dressier models are all broad in the brim, and most of them come in the category of Louis XVI. shapes; they are trimmed with ostrich plumes, the larger ones of which curl over the brim or are arranged in a cluster in the back. In addition the brim is usually encircled by folds of ribbon forming a bow in front held by a handsome buckle of gold, silver, cut steel or Rhine stones, made in genuine Louis XVI. style and of great delicacy and beauty.

As centres for ribbon-rosettes, buttons of the Louis XVI. period are in great demand. They are most frequently seen in the centre of a rosette which holds a *panache* of ostrich plumes at the back of some big Trainon hat, of black felt, perhaps, worn rather forward and somewhat on one side. At

the back of these hats one frequently sees semi-circles of loops of graduated length, the longest being in the middle of the back.

The Alsatian bow is now replaced by double sets of loops joined together by a cross-piece carried through a buckle fastened to the top of the crown. Groups of loops divided into two distinct clusters are also to be seen, and between them are tufts of ostrich-tips. Sometimes the central loops are so much taller than the rest that they seem to be aigrettes.

*Corbeau* feathers in various shades of green are found on some of the handsomest models, and even *glacé* with turquoise blue. Quiet hats of black and brown have a dash of color in



FIG. II.

FIG. III.

the Paradise aigrette. Many of these hats are made of plain black velvet, or of plaited chenille and felt, and have rosettes or feather flowers as the chief trimming.

These, by the way, are entirely new. One glances along the counters of a wholesale milliner's and is surprised by the natural appearance of the flowers. Irides in all their manifold tints and with the kid-like finish which characterizes them in nature, roses so tender that one longs to place them in water, dahlias in all their dignified softness, and myriads of other blossoms, large and small, all made of feathers—curled swan's feathers.

According to the natural demands of the flowers, these are either plain at the edges or finished with little tufts either

velvety, silky, or, in some cases, sparkling with crystals which resemble dewdrops. Nothing more natural can possibly be imagined, and the result is that these feather flowers have fairly jumped into popularity.

Velvets are always a favorite trimming for all winter hats, and although the plain royal velvet will be used as much as ever, nearly all the exquisite new colors make their appearance in *miroir*. There are so many of these new shades that a description of some of them may assist the reader. For example, *gravier* is an inconspicuous mixed color resembling gravel; *amaryllis* is a charming pinkish mauve; *Marie Antoinette* is about the same as ultramarine; *radjah* is a rich, dark plum color; *jacinthe* is the exquisite blue-gray which is so much worn; *puce* is a reddish-brown; *olympia* is almost turquoise; *chypre* is apple-green and *mordoré* is literally gilded brown. These are only a few, but they are the ones most in use.

The same colors which are shown in velvets are also evident



in ribbons. Here they are rearranged and appear as Dresden, Persian, plaid, checked, dotted and mottled designs resembling the new dress goods of the season. Some of the richest ribbons are of brocaded satin with a narrow velvet stripe on one edge; others have a velvet design in relief and others again are of gold and silver tissue, interwoven with colors and suggesting the glories of the days of ancient Rome. There are of course as many plain ribbons as fancy ones, the favorite of which will undoubtedly be double-faced satin and taffetas plain and shot.

Even furs are among the trimmings for winter hats. Chin-chilla in particular will serve for crowns, mink and sable for borders, with the tiny heads and tails appearing as aigrettes.

Whenever any quantity of fur is used on a hat, it is generally accompanied by a cape collar and muff to match, the entire sets being imported and sold together.

Lace will be used, but it will be mainly for the more dressy hats, or in small quantities on others.

Feathers, however, will take the lead. Tiny tips, no bigger than rose leaves, edge the finer hats; others somewhat larger encircle the crowns, and others still larger form fan-shaped decorations for the backs of hats, the little ends nodding forward.

Aigrettes in spreading bunches are universally used, a hat without one being a decided exception. Sometimes these are replaced by quills, either

plain or relieved by flecks of contrasting color or even by embroidered designs. Birds, too, are in high favor, despite all the efforts of bird-lovers. The wings are put on in the spread fashion familiar to us for a season or two past, and the entire birds are mounted as aigrettes or clustered among the trimmings which encircle

FIG. IV.



FIG. IV.

the brims. They can be had in almost any color.

Flowers appear at the back of the hat, disputing with feathers the right to form a *cache peigne*.

Jets, jewels and crystals are also as much used as ever. Gold filigree combined with pearls, turquoises, rubies, emeralds and sapphires divides the honors with cut steel, silver and lace effects.

In the matter of shapes the large and medium sizes predominate, low and half low crowns being oftenest seen. See



FIG. V.

is very noticeable. Tams themselves are extremely popular and young girls particularly will use them.

### Colored Millinery Plate.

No. I. This model shows the newest fall shape, broad brim, high crown turning slightly outward at the top and trimming massed at one side. The hat was of fine French felt with a band of deep red ribbon encircling the crown, fastened on one side by a large gold buckle and on the other side by a bunch of half large green ostrich feathers, a few tips resting on the brim, with two *choux* of green satin under it.

No. II. This hat shows a very jaunty model which may be worn on almost any occasion. The hat is of light brown velvet, with a medium crown and half wide brim. This is rolled slightly upward all around and very decidedly on the left side. Ostrich tips encircle the crown and a number of them curl over the brim on the left side. Below them a wreath of roses rests upon the hair, and above them are two jaunty loops of satin ribbon. This hat is above all things stylish and shows the combination of feathers and flowers that will characterize even winter models.

No. III. For usefulness and style this model is perfection. The hat is of felt faced with flame-color velvet. The crown and the upper side of the brim are a bright golden brown. The trimmings are of the same color. These consist of groups of loops formed of folded gold-brown satin ribbon. These are

well spread out at the sides, and directly in front are two soft *choux* or knots of ribbon and two fan-like pieces of white lace surmounted by a tall thin aigrette.

No. IV. For occasions when a specially handsome hat is desired no model could be selected more appropriate than the one here illustrated. The hat was of black velvet with a medium crown and a broad brim. In the back a mass of ostrich feathers spread fanwise, two of them curling downward and turning under the brim. In front is a large soft bow of light blue satin ribbon, held at the centre by a hand-some buckle of Rhine stones set in silver. Such a hat as this is particularly becoming to youthful faces.

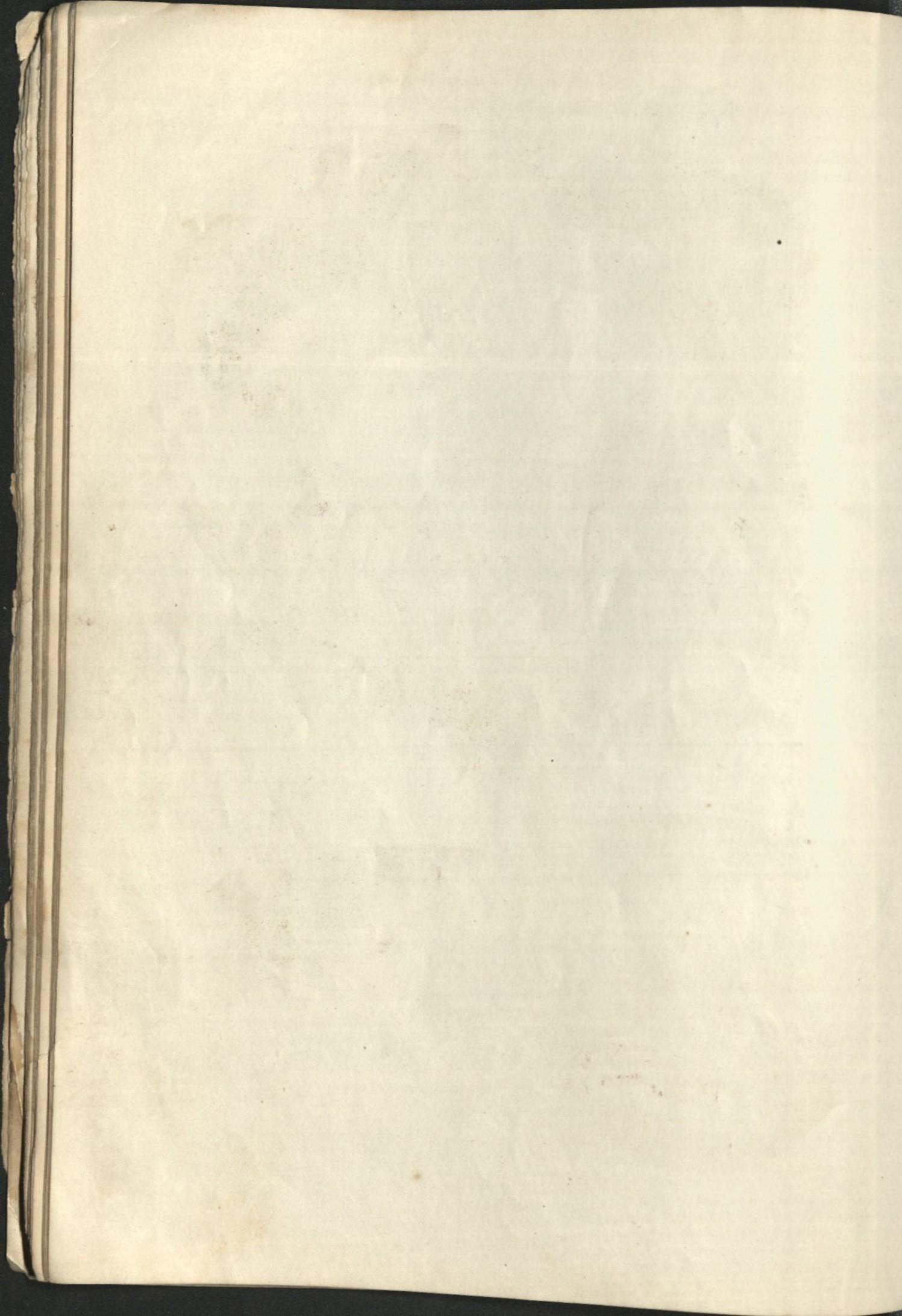
Fig. V. For reception and dressy wear this hat is a charming model. It is made of the finest of gray felt with a low, square crown and a brim considerably wider in front than in the back. The trimming consists of gray satin ribbon, exactly matching the color of the felt, folded around the crown and ending in a bunch of loops at the back on the left side. Here are also placed two red roses with a bit of their own foliage. In front are two wings of yellowish lace, and under the brim on the right side is a tiny knot of the same lace, and a single red rose.

STANDARD BELINEATOR



NOVEMBER  
1895.

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## All Hallow E'en.

**F**ROM its former deep religious service, down through a series of degenerations, Hallow E'en has come to be regarded as a night of merry pranks, when mischievous urchins and sentimental young people alike vie with each other in the effort to make it long remembered by the unfortunate householder or the lover of either sex. Here in America, where holidays are all too few, and where we eagerly seize the opportunity for a novel good time, it has come to mean among the young people of all ages—for youth is more a matter of disposition than age—an occasion for a social gathering, the more unique the better. The small boy, not having learned to put a polish on his innate depravity, still steals gates, rings door-bells, pulls tictacs, spreads traps for the feet of unwary passers-by, and in New York fills his big sister's stocking with flour and liberally decorates the unfortunate whom he may succeed in overtaking.

But it affords the greater part of us pleasure through the little parties that are given. Presumably because on this night, the old legends tell us, all the powers of evil are abroad and spirits do walk the earth, the more ghostlike the party can be made the better it is. One the writer well remembers was given by sixteen girls. The unfortunate young men were sent invitations that did not specify where the festivities were to be held—a custom, by the way, that obtains very generally among the smaller towns, where everybody knows everybody else. In this case it happened that a convenient male relative obligingly told the young men. Great mystery had been observed, but it leaked out that these sixteen maidens all forlorn were going to mask exactly alike, all dressed in white sheets, with plain white turban having a mask. The boys were equally mystic, and, dressed in a similar garb with long white caps, spread consternation in the town, where not long before White-cap outrages had been threatened. They rode, mounted on fantastically draped mules, to the house where the fair damsels awaited them, and after a great deal of effort to ascertain the identity of the numerous white-robed figures—no sooner found than lost—each man led a bundle of whiteness out to the table, where, after the pleasures and surprises of unmasking, nuts, popcorn, apples and rich, glorious pumpkin pie were washed down by a liberal supply of lemonade. And the parts of the big golden pumpkins not edible furnished the light for the festivities, arranged in varied Jack-o'-lantern effects. The decorations were all rustic, corn and wheat being transformed into rare ornamental effects.

After the simple supper, none the less enjoyable, the usual Hallow E'en sports kept us there until—well, Hallow E'en comes but once a year and what if we *were* a bit late? We melted lead in a big iron spoon and dropped it into the water, that we might tell the occupation of our future husbands, and we left the boys the pleasure of "ducking" blindfolded into a tub of water for the apples—"bobbin," the Scotch, to whom we are indebted for most of these customs, call it. And we peeled apples, then swung the peeling around our heads three times and dropped it to the floor, that the initial of our future partners might be formed. All manner of such sports did we then, even attempting to bite the apple on the end of the stick suspended so as to whirl around, and oftener getting a mouthful of the candle on the other end.

Then our hostesses had provided a big fire in the great open fireplace, and from the mantel we hung an apple, some one being deputed to tell a story about another one present as long as the apple sizzled, but to stop instantly a drop of juice exuded from its shriveling skin. Then another apple was hung, and the next member of the party took up the story where the last had left off, and introduced in it the last narrator,

and so on until the last one of the party had been presented.

Near to the witching hour of midnight this brought us, and in solemn procession we stalked out into the darkness and each of us picked a weed. Bearing this back to the parlor, we examined it, for is not a weed so plucked a sure indication of your sweetheart? If it be tall and straight, so will he or she be; if it be stumpy, then so must the future partner be. Following this came the equally important process of tasting the pith—for as the taste so would the lover's disposition be.

A bunch of light fagots was placed upon the grate and all the lights extinguished. Then each young man in the party told a hair-raising ghost story while the fagot burned, ceasing as the glowing embers turned black, for about that time the shivering girl at his side needed comforting. Out of the gloom came in measured tones the thrilling tale of "Tam O'Shanter," and other poems on the magic eve were recited.

The plump-cheeked country girl who hesitates between two swains puts a wet apple-seed on either cheek, naming them for the lovers, and the one which falls off first will be that of the faithless one, the other her cavalier true. Or she may take a lighted candle at midnight, and while eating an apple alone, peer into a looking-glass. When the apple is finished, the face of her lover will appear over her left shoulder; yet another way exists—that of throwing a spool of thread out of the window, retaining one end of it, and then winding it back again, all the time repeating the Lord's Prayer backward. When the end is reached, in response to the question, "Who is there?" the lover's face will appear at the window. In the part of the country where I lived, it was said if you walked down stairs backward, or around the house backward, three times, His Satanic Majesty would appear to you.

Another custom, a bit gruesome, is to build a big bonfire, and each member of the party cast a stone in it. If in the morning one stone is gone, it is said that before the next celebration of All Souls' Day one of the party will be dead. Pages might be filled with these superstitions, but those of you who are so fortunate as to know an old Scotchman or Irishman, can get them at first hand from a master.

A very pretty way of entertaining friends for the evening is by arranging a number of tableaux, showing possible events in the lives of the guests, then numbering each one. Every guest is then allowed to draw a number to correspond, which tableau will tell a feature of her fortune for the year. For instance, Miss Brighteyes will draw No. 3, which tableau will be a young lady dressed in full bridal robes. Miss Brighteyes will smile a happy smile at the beautiful picture; another at the thought of herself in the beautiful white veil.

One novel idea is to write a number of quotations more or less prophetic on cards, to each of which a foot of baby ribbon is attached. These are put in a deep tin pan, and tissue paper is arranged over them to resemble a pie, from which the ends of the ribbons protrude. Then each guest draws a ribbon and beholds his or her fortune written out. In Glasgow this is varied by having a dish of mashed potatoes on a table in a big room, dimly lighted, and in solemn silence the guests march around and around the table, taking out a spoonful at a time until the pot is empty. In this pot, as rewards for unpalatable mouthfuls, are placed a ring, a thimble and a piece of money, meaning a wedding, work and good fortune.

But the subject is inexhaustible. Regardless of the significance of the day, it is a time when wisdom and dignity are cast aside, and everyone goes in for a good time. It is an opportunity not to be missed to throw aside care and have a glorious good time.



## ON PLEASURE BENT

**T**HE idiosyncrasies of the female cyclist, besides being responsible for a large proportion of the

newspaper bicycliana which must otherwise have found its way into the editorial waste-basket, has furnished an enduring topic of conversation in those unconventional club-rooms where wheelmen most do congregate.

It was in the smoking-room of one of these convivial resorts that some half-dozen men, with countenances tanned like Indians, lounged on the leather chairs and sofas in the *négligée* garb which distinguishes their cult. My sitting-room window adjoins theirs—a fact which made it possible for me to overhear a discussion which revealed the masculine attitude toward his sister bicyclist better than a volume of profound explanatory notes could have done.

"Because the girls have taken to wearing bloomers," drawled a voice from the depths of a cavernous arm-chair, "people seem to think they're going in for common sense in dress with a vengeance. But they're as far off as they ever were—farther, I think."

Some one suggested that he explain.

"Now look at Bill's sister, for instance," resumed the speaker. "If it hadn't been for her bloomers you'd have thought, when she started out this morning, that she was going to a dance. Her hair was frizzled, her face powdered, she wore kid gloves and bangle bracelets, patent leather shoes and a hat as big as the head of a barrel. Now, that was a nice get up for a woman, wasn't it?"

A murmur of disgusted acquiescence went around the room, finally becoming lost in a stentorian voice from the lounge which demanded of the speaker whether or no he had been present when the lady in question returned from her trip.

"Well, I *was*," he announced, upon receiving a negative reply, "and she was a sight for gods and men. There wasn't much friz to her hair then, I can tell you; it looked more like seaweed than anything else. And that powder was funnier yet. Katie's wax doll, after it had lain face down on the register for an hour, is the nearest I can come to it. A woman who will do a thing like that," he continued after a brief meditative silence, "ought to be—"

"I wouldn't mind all the rest of their quirks put together," interrupted a blond youth, knocking the ashes from his cigar with great deliberation, "if they'd only follow the rules of the road. Two or three of them were run down last night in the narrow cycle path and there was a nice spill, all because they were scorching along due north when everyone else was going the other way."

He was going to say more when some one started a discussion anent a phenomenon hitherto unnoticed by the most astute among them, *viz.*, that a woman rarely or never carries a well-equipped tool-bag.

"I met a girl yesterday," he said, "sitting by the roadside on the way to Yonkers, the picture of despair. Her face bore

traces of recent tears and upon observing her wheel standing beside her with a punctured tire, the cause of her grief was not hard to imagine.

"I proffered my services, which were promptly accepted. She told me frankly that she had forgotten the pump and the 'fixings,' designed for just such an emergency. I happened later to get a

glimpse of her 'tool-bag,' and what do you think it contained?"

No one ventured a suggestion.

"Well, gentlemen, it had a bottle of smelling salts, a cute little sachet bag, a bonbonniere box, a tiny bit of a mirror and a broken comb."

"Just a woman all over," said the cynical young man with the deep voice.

I was indignant at this belittlement of my sex in general, and at the last observation in particular. A momentary impulse to speak my mind then and there took possession of me and in all probability I should have contributed another diverting incident to their already large store, had it not been that he of the drawling enunciation recalled at that instant an anecdote *apropos* of the subject under discussion which riveted my attention from the very first.

It happened while he was travelling through the West, he said, a popular promenade being the scene of the adventure.

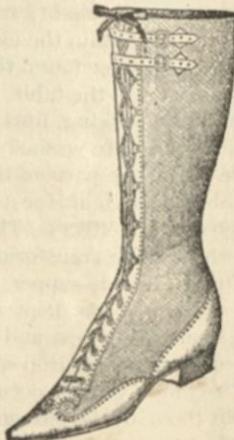
Two young women, attired in expensive and showy costumes, though not of the bloomer type, were wheeling along at a goodly pace, indifferent alike to the admiration of the male contingent and the severe glances and caustic remarks of the female. Suddenly he noticed that the general interest they had excited had become intensified, and finally seemed to centre in the younger lady of the twain.

The cause of the commotion lay in the fact that her outer skirt had become unfastened and already exhibited more than a little of a dainty white under-skirt.

The gap widened appreciably at every revolution of the wheel and the crowd grew more and more nervous. Finally, by some happy accident, the friend fell into the rear, and when she saw how matters stood, uttered a piercing shriek. Her companion, hearing this, but not divining its cause, bounded off her wheel in less time than it takes to tell it, and presently stood before the multitude in a short white, lace-trimmed petticoat reaching slightly below the knee, while her outer garment fell about her feet and impeded her further progress.

After a moment of awful inactivity, the friend collected her scattered wits and came to the rescue, piteously soliciting a few other women to surround the unfortunate damsel. This was done and in an incredibly short time order was restored and the pair turned their bicycles down a side street and disappeared.

The conversation now turned on topics of general interest; woman and her follies and foibles gave way to a heated debate on tires and sprockets, and I left my seat at the window to reflect on what I had surreptitiously heard and, if possible, to profit by it.



THE BEST BOOT.

The old saw, "Listeners never hear any good of themselves," was here exemplified with uncommon force. My sex had been accused of half a dozen cycling crimes of the first magnitude, to wit: of "frizzing" their hair and powdering their faces with a certain knowledge of the dismal aftermath; of wearing jingling falderrals, garden hats, patent leathers, and regular street costumes, including white underskirts, while on the wheel; of carrying no tools, and, lastly, of a complacent disregard of the rules of the road, as understood and adhered to by men.

Analyzing these charges individually and collectively, I discovered that there was more than a grain of substantiality in each and every one. It would seem that any woman who possesses even a superficial knowledge of the effect of profuse perspiration upon wavy locks and bewitching ringlets, would abjure the use of curling-irons before mounting a wheel. The best treatment for the tendency to powder one's face on such occasions would be for some interested friend to place a mirror suddenly before the eyes of the victim to this habit after a hard trip. It would be advisable to have restoratives handy, as well as an able-bodied assistant and, if possible, a litter. The remedy is drastic but effectual.

Many women have not the slightest conception of the eternal fitness of things, *vide* the garden hat and bracelets episode, which gave point to the observations of one of the party. How frequently during the winter do we see the stately matron clothed in furs from head to foot, as though she were at the North Pole, and wearing on her head a bonnet scarcely larger than a silver dollar. And even that has been evolved from a bit of filmy lace and an aigrette. Or, again, who has not witnessed the incongruous union of a lace dress, an ulster, delicate gloves and a walking hat?

The bicycle admits of absolutely no latitude in the matter of costume within the limitations of good taste and common sense. Everything about the person must be severely plain and unostentatious. Jewelry, if used, should not be visible. A watch is an imperative necessity, but it need not be worn on the chest supported by a jewelled pin. Showy earrings or hair ornaments or any kind are also in execrable taste.

High-heeled and razor-toed shoes are out of their element on the wheel, as are also heavily boned corsets. Leave these for the ball-room or, better still, do not wear them at all. One of the new designs in shoes for the female cyclist is shown on page 50. The shoe laces to the top, which is just above the curve of the calf, the remaining portion being secured by straps and buckles which insure a perfect fit. They are made in canvas with leather trimmings, in tan, blue, black and soft goat skin. Several excellent styles of bicycle corsets are illustrated on this page.

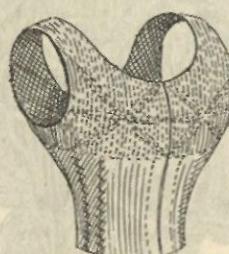
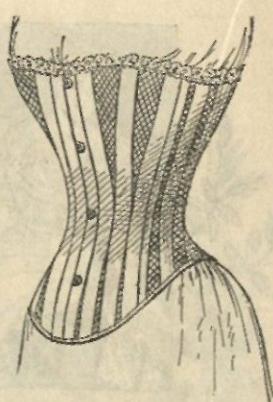
We may as well remark *en passant* that garters fastening above the knee, while objectionable at all times, are absolutely injurious to the bicyclist. They prevent the proper circulation of the blood and are the source of untold miseries. Wear only the hose supporters or "side elastics," which may be sewed or buttoned to the edge of the corset or attached on a separate band of their own.

As to the truth of the accusation that women seldom carry a well-equipped tool-bag, I can bear personal testimony. Negli-

gence in this particular is doubtless due to the fact that nine women out of ten could not make practical use of the tools were they ever so handy, and so rely upon man's assistance while proudly boasting their own independence. It seems strange that a maid who can master the intricacies of the wheel, sufficiently to ride at all, should meet her Waterloo in the humble wrench and pump whose friendly offices are ignored when not openly spurned.

Learn to make use of the meek and lowly but all-powerful appliances which make their home in your tool-bag; become your own bicycle surgeon, trusting not its delicate mechanism to less sympathetic though more skilled hands. Do these things religiously, oh, wheelwoman, and another bond to tyrant man will be severed.

VENTILATED.



STOCKINET.

When the use of pump and wrench are no longer a sealed book to you, delve still deeper into the hidden mysteries of the tool-bag and acquaint yourself with the proper function of the oil-can. You will discover to your astonishment that you have been using enough oil heretofore to lubricate a monster locomotive; that you have been administering it in streams, instead of homeopathic doses—in short, that your machine has been drenched and degraded to the point of utter discouragement. The wheel, too, seems conscious of its own ill-usage and to have lost its wonted pride. Observe its disconsolate air, its greasy and travel-stained demeanor and its general attitude of dogged demoralization. And all this on account of the innocent looking oil-can!

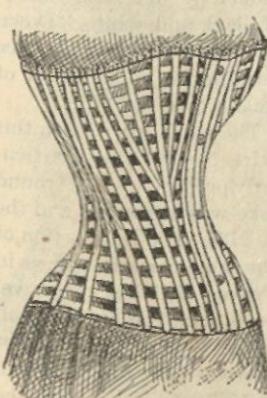
If you would undo this mischief and restore your bicycle to some of its old-time gaiety, set to work at once with a soft woolen cloth and rub off every particle of the offending oil. Then take a piece of chamois and go over every inch of its metal surface, after which you may take your oil-

can to a safe distance and measure out a half-ounce of oil, which is sufficient to last for a year.

If your repentance be sincere, the bicycle will not hold your shortcomings against you, but will act as if nothing had happened. If there is any back-sliding, however, rest assured it will "get even" with you, to your infinite cost.

When one considers the vast number of wheel women who are ignorant of what is commonly known as the "rules of the road," or who are indifferent to them, it is a matter of no small wonderment that the trade in glass eyes, wooden legs, and the like does not receive a substantial boom. The law on this subject is: *Keep to the right.* That women presume too much on the privileges of their sex in public, has now become a general complaint. Their lack of consideration—not to say politeness—on street cars and in stores has been remarked so often and we have become so innured to exhibitions of this kind, that they seldom excite comment. The violation of common usages on the road is apt to entail more serious consequences, however, than do transgressions of the rules of ordinary etiquette. A collision with another wheel at full speed is a consummation not "devoutly to be wished" by the woman who has any beauty to lose.

Bear in mind that public highways are not the exclusive property of women; that courtesy should be reciprocal between both sexes—not confined altogether to the masculine element—and that, if women would share the sports and pastimes hitherto held to belong exclusively to men, they must be governed by the same principles.



TAPE AND STEEL.



## DRESS TRIMMINGS AND ACCESSORIES.

**A**NY woman blessed with ever so small an amount of observation must have discovered that the dress of the period depends for its beauty and almost, in fact, for its existence, upon the frills and furbelows, the additions and trimmings which modistes now apply with such a lavish hand. There is no restraint as to the quantity, nor is there any restriction as to the placing; wherever a bit of lace, a ribbon, a jewel, an ornament of any sort can produce a good effect, there it is put, utterly regardless of utility or even a semblance of it. Trimming is used as much on skirts as on waists, not in the same profusion, but with the same seeming inconsequence. Now a piece of passementerie will extend crosswise on a skirt as if concealing a pocket; again a little jabot of lace and ribbon is dropped with apparent carelessness upon the lower portion of the skirt where it forms a pretty break in the otherwise plain lines.

The skirts themselves are more voluminous than ever, and seem daily increasing, until soon it will be a question of links and rods in place of yards for measurement. So many of the new fall materials run from forty-six to fifty-six inches in width that the skirts with few gores can be made from them without the disfigurement of numerous seams running diagonally over the cloth. Some of these models have only one piece, with a single seam running up the centre of the back; others, again, have two pieces, while the great majority have four, five, six and even nine separate gores. They stand away from the body and have a decidedly graceful and stylish air.

Many people are undecided about stiff linings.

Fabrics, such as surah silk, nun's-veiling and the like are improved by the addition of an interlining, but if the weight thus added be an objection, it may be used only half way up the skirt. By far the lightest of these interlinings is Fibre Chamois, and as far as the writer's experience goes, it is decidedly the best thing of the kind on the market.

Pretty gowns for church and calling are as great a necessity just now as any others, and, as black is to be much favored for

dresses this winter, we have made use of it in this dress which we show developed in chiffon and silk. The skirt, pattern No. 2610, measures six and three-quarters yards around the bottom. It is particularly well adapted to narrow materials such as silk, be-

cause it is cut with nine gores, which are interlined with stiffening, and held in the proper position by an elastic band around the inside of the skirt. On each side of the front breadth is placed a band of jet passementerie edged by a ruffle of chiffon. The waist is cut by pattern No. 2471, a simple full, round waist. Ornamental bands of passementerie are placed as bretelles back and front and from beneath them comes a ruffle of chiffon. The simple puffed sleeve has lengthwise ruffles of chiffon giving it the appearance of being divided into sections. The neck is finished with a draped collar, and a large soft bow is placed upon the bosom, producing somewhat the effect of a yoke.

This toilette is pre-eminently suited to the slighter members of the community, its very befrilled condition being unsuited to stout figures. Strange as it may seem to our very young readers, this dress, so becoming to them, would be equally so to the thin little grandmother who is so very different in appearance from themselves.

In Fig. I. we show a charming model made with an evening costume. It is one of the popular wide skirts and a waist of exceptional beauty. The skirt pattern used, No. 2556, provides eight gores which afford ample fullness, allowing four yards around the lower

edge. This is quite wide enough. The fitting around the body is effected by the seams of the gores, and in the centre of the back, the material forms three box-pleats, narrow at the top and expanding in graceful godets at the bottom. The material employed in making our model was a soft silk, the gray of the ground being shot with pink and broken by dots and dashes of black and white. Down one seam is a jabot of lace terminating in a bunch of small flowers.

The waist worn with this skirt, No. 2449, is a particularly pretty one. The round yoke was cut away and the



FIG. I.

sleeve was replaced by another, No. 2735. The full portion of the waist is of white chiffon, and the same material shows in puffings at the lower portion of the sleeve. This is a very novel and attractive design. The fullness is arranged in very full box-pleats, the upper pleat cut away in a curve at the lower edge, while the underlaid portions between the pleats extend as straps across the chiffon and, turning under, are held by the band which finishes the sleeve at the elbow.

This will make a charming evening dress, and can be made in a variety of colors or varied by using the yoke provided with the pattern, and long sleeves instead of short.

To wear with this or any other evening dress, we show in Fig. III. a very pretty cape. The material is satin and the design is a brocade pattern in velvet. This is a very costly material, but it requires so little for this cape—only five yards twenty-seven inches wide for medium size—that it does not make such an expensive garment after all. Our model was trimmed with ermine, but swan's-down will do quite as well. The lining was a soft gray silk for the inside of the long cape and for the under side of the short upper cape. If one is able to have it, a fur lining for the longer cape would, of course, be eminently desirable. The facility with which one catches cold when in evening dress renders as much warmth as possible a necessity and the ease with which fur slips off and on, makes it the very best kind of lining for all winter wraps. Pattern No. 2392 was used. The waist in this figure shows how a little ingenuity can vary the appearance of a model. The pattern used was the same as that shown in Fig. II. In both cases the yoke was omitted, but in Fig. III. lace in a double ruche outlines the *décolletage*, and down the front are three tabs of contrasting silk, a line of jewelled embroidery running down the centre of each and ruffled lace outlining their edges. Below the belt two points are embroidered to simulate a continuation of the tabs.

We have not neglected our young people, as the remaining three figures will show.

In Fig. IV. we show a costume which profits by one of the season's caprices; the use of pleats laid on the material of the dress, but cut separately from it. This device is a good one for giving additional amplitude to last season's models. In



FIG. II.



FIG. III.

the present instance the fashion was utilized for the benefit of a child. The pattern used was No. 2692, and the material a brown and tan plaid combined with plain tan. The waist is made with a blouse effect and the three box-pleats of tan cloth are applied upon it back and front. In similar manner the skirt is perfectly plain, and graduated box-pleats are applied upon it. The long, pointed yoke is always becoming to children and the puffed sleeves are properly large and *bouffant*.

There are innumerable ways of varying this costume, but none prettier than by combining plaid and plain material, according to one of the favored fashions of the season, and plaid being not only very much *à la mode*, but also a material that has excellent wearing qualities, it is to be recommended highly for school wear.

The suit for the "small boy," as he is so often called by persons who affect to be superior, is a very pretty and simple one which can be quite easily fashioned by mamma's own fingers. The pattern used was No. 1351, the simulated vest being entirely omitted. No. 1177 was the shirt pattern, but the small collar was replaced by No. 2248, which is much larger. The suit is made of plain black cloth, and the blouse of fine cambric. Down the centre of the front is a box-pleat effect of embroidery edged by a ruffle, and the collar and cuffs are finished in the same manner.

Perforated materials are as much in vogue this season as during the warm weather, and can be utilized to advantage for bodices. Particularly are they advantageous for blouses, as a glance at Fig. VI. will show. No. 2528 was the pattern used for the waist. A little additional fullness was allowed in cutting the full blouse front and where it joins the yoke it was extended and held in a double row of shirring. Above this was another band of perforated cloth, then two rows of shirred plain material and a little pointed section of the perforated material just below the collar. At the waist was tied a soft surah sash very much spread, and ending in a bow. The sleeves are of *gigot* design trimmed below the elbow by two bias rows of perforated cloth. This is one of those waists which are suitable for any occasion, a simple variation of

color and material making them equally suitable for school or evening wear. Our model was made of the beautiful new blue called Delft but which in reality is far brighter and more blue than the flat tone of the exquisite pottery.

A characteristic of many of the smartest gowns of the season is the way in which they are finished off at the throat. The necklets are very high and are made of several folds of some soft material or of ribbon. They reach quite up to the chin and are generally of a much brighter hue than the dress worn with them and are often of velvet, silk, satin, Liberty materials, etc. Black is always a favorite.

These necklets can be purchased made at all the large stores, but it is more economical to make them for oneself. Some of those made of ribbon have extra pieces added at the back; these are brought to the front and tied in a small bow. They are very chic and are particularly pretty in moiré ribbon. With these one often sees a little frill of gauze, lace, or *lingerie*, of medium fullness, and not more than an inch and a half wide. These fall softly over the collar and have an extremely softening effect.

The return of the sash is one of the most welcome of the Fall novelties. It is worn with long ends hanging down in the back or at the sides. It is made of ribbon, the favorite being taffetas, *faïe* and *cuir de soie* lined with moiré. These sashes share popular favor with the draped Empire belts, which encircle the figure from the bust to the waist. These are oftenest made of velvet and will be worn with all smart dresses during the winter.

Marie Antoinette fichus are among popular novelties. They are made of all materials, from the finest of lace woven in the correct shape, to silks and satins edged with frills. They are worn crossed in front with the ends hanging down to the bottom of the dress; sometimes there is only one long end, the other ending under a rosette or bow at the waist-line. They are also made of the same material as the dress, but this less rarely, as the favorite cloths this season are rather too heavy for the purpose.

A novelty in blouse waists is called the handkerchief blouse. It is made with a square yoke of silk or velvet. Below this the front and back are made of a square of material with a border, one edge being sewed to the yoke, another to the belt, and the two remaining sides joined under the arm to a similar square in the back. Another similar square forms the under side of the upper puff of each sleeve, the outer portion corresponding to the yoke. Sometimes this is trimmed with bands like the border of the handkerchief, and in the case of



FIG. IV.



FIG. V.

gay patterns combined with dark materials, this arrangement is very effective. Cashmere patterns show to advantage in the blouses and when velvet is used for the yoke their extreme richness appears even greater than ever.

For outer wraps jackets will be the most stylish, and capes the most comfortable and therefore, in all probability, the most generally worn.

A very attractive model is of circular cut,

twenty-two inches long, with a deep, square storm collar. The material is an imported *bouclé*, very rough and shaggy in appearance; it is trimmed with black Thibet fur, which edges the collar and the entire garment. Many of the more costly capes and wraps are embroidered almost lavishly with jet and braid. One of these has a deep yoke covered with jet which extends at intervals into Van Dyck points to the very bottom of the full portion; this is twenty-six inches deep and very full, forming numerous ripples.

One of the questions which all mothers are asking at this season is: What will be worn as headgear by very little people? The Dutch, Normandy and Napoleon bonnets are, so far as we can foretell, to be the favorites. Dutch caps are particularly becoming to most children; they are made of all materials and are edged with fur, lace and silk puffs and ruffles.

One very pretty Napoleon cap for a child was made of Japanese silk shirred and finished with ruches of footing and braidene, while the trimming was two-tone ribbon, a rosette fastening the strings on each side of the cap.

Greenaway bonnets are easily made and very becoming to their Liliputian wearers. A beautiful model was made of sord green, shirred and corded, the inside portion, near the face, lined with rose pink, and the strings of Dresden green and pink.

Children's dresses are prettier than ever this year; a great many are made of China silk with yokes tucked and feather-stitched. Nearly all the dresses for children of four or five and younger, when made of cashmere, Henrietta, or any other cloth, are made with extra low neck and guimpes of fine cambric and lawn, trimmed with lace and adorned with all manner of fine needlework, tucks, shirrings, embroidered bands, etc.

For every-day wear a great many little gowns are made of French flannel. These generally have single turn-over collars edged with braid, and long waists tucked back and front and stitched with silk of a lighter shade than the goods or, at any rate, with a contrasting one.



FIG. VI.

## The Prediction of Isis.



IGH noon on the Nile. High noon in the Ivory Island, in the days of the twenty-first dynasty, in the time of the old Temple, three thousand years ago. The rays of the Sun-God Ra falling upon the wide projections and heavy cornices of the Temple of Isis throw deep shadows there, affording the only shaded spot in all the island. Father Sihor, rolling by, is one long riband of reflected light. The narrow belt of country on the cliffs above, spread with the meadows of millet and the fields of poppies in full bloom, is stretching hot and white away to the hills, which, with the nearer great red granite rocks, seem almost quivering in the fiery embrace of the Giver of Life and Bestower of all Things. But the fringe of the Temple is in the shade, as happens there at noon when the Sun-God rides in Cancer.

Where the meeting angles of the cornice throw the broadest shadow, a young man is lingering. His shaven head, the fine linen of his robe, and the leopard skin he wears across his shoulders, proclaim him of the ruling class, and a priest. Koreb, the priest of Isis, is awaiting the coming of his betrothed, Lala, daughter of Rama-hotep, High Priest of the Mighty Mystery; and although he appears troubled, as if something inauspicious were leavening his joy and some small cloud were rising on the horizon of his happiness, yet the darkness is dispelled, from his countenance at least, as Lala comes swiftly round the angle of the propylon, greeting him with a glad smile and half-eager, outstretched hands.

He seizes them feverishly and covers them with kisses.

"To-morrow, Lala," he murmurs, "this little hand will be mine forever—in this and in the life which is beyond."

"I think the present life the sweeter, Koreb. May it be long! for I doubt me if husband and wife again join loving hands together in Amenti. Ye let us not dwell upon the future. Lovers exist but in the present, though to-morrow thou art to be my lord. May the Holy Mother bless our union! But thou lookest troubled, Koreb, and there is an abstraction in thy kisses, a reservation in thy clasp, which gives me pain. Tell me thou lovest me, looking into these eyes, Koreb; and the magic love which is therein shall arise and surround thee with a halo of happiness. Speak, Koreb."

"Lala, it is this very love of mine which is the cause of my oppression. Born of the passion I possess for thee came the reflection that ill and danger inevitably fall, at times, upon the heads of all who dwell upon this fate-encompassed earth. If sorrow can assail the Gods themselves—and was not Great Osiris slain by Set?—what hope have mortals of immunity? Mad with the desire to learn where those dangers to our love might be most expected, anxious to be in a measure forewarned and thus best able to avert their worst, I, last night, was guilty of a deed whose weight hangs gravely now upon my soul. Lala, I consulted the Oracle as to our future—that Oracle which is sacred, not to the affairs of the individual, but to the matters of the State alone. I, a poor priest of the Fourth Degree, presumed to question of that Voice which should be agitated only for the things which are vital and profound to the Three Countries. At midnight I crept into the Temple and, passing through the Hall of the six-and-thirty Forms of the Mystery, I threw myself upon the floor of the Holy Sanctuary. There I wrestled and prayed the night through, cutting my flesh—see, here are the unhealed wounds!

—and exalting my spirit in hope the Mighty Mother would hear me, beseeching Her who Was, who Is, and who Will Be. And, lo! as I looked with rapt gaze upon the niche wherein reposes the Holy Symbol, my lips repeating the Invocation, I beheld the luminous cloud appear between the two horns; and the Voice—the Voice, Lala—arose from out the glowing mist which veils the Presence! Its consuming tones, Lala, are ringing in my ears even now, as I recall those strange words of terrifying import:—

"The dust of the dead shall lie light on the living."

And I swooned. When I recovered consciousness and crept forth, Ra was high in the heavens and all things seemed bright and joyous except my heart. Lala, those words have chilled my very soul, and I fear misfortune. 'The dust of the dead shall lie light on the living! I guess not the meaning; but when are the words of the Oracle understood at their time of utterance? Yet I do know the words of the Voice are chiefly full of woe, and the veil which hides the morrow is but parted to our pain?'

"Koreb," cried the girl, throwing her arms about his neck, "Koreb, thou art distraught and weary with thy long vigil in the Sanctuary. Put away thy forebodings, for thou *knowest* nothing, even now; neither let thine act wring thee as impious. Surely the Mighty Mother, Herself the First Cause by giving birth to Horus, will pardon the presumption of her servant upon a matter of marriage. Koreb, as thou lovest me, cast aside thy fears and—kiss me!"

The twining arms of the girl and the warm clinging of her kisses gradually break and chase away the mists which envelop the young priest's soul. Very lovely is Lala, daughter of the High Priest Rama-hotep. Her beauty is famous throughout the River, and Pharaoh, who dwells at Thebes, has himself desired her as one of his wives—Pharaoh, that Tanite Priest who has seized the triple crown and rules as Pharaoh in the city of the hundred gates. But Lala loves Koreb, and her father, to whom as a daughter she owes first duty and obedience, will not gainsay her. Khem is a free country, where one may do that which is just, no man hindering him; and if the child of Rama-hotep loves Koreb, Koreb shall she wed, the Gods and the Holy Mother willing.

Love is a world unto itself, and the lovers seem scarcely alive to an unwonted movement and excitement which has commenced to animate their surroundings. It is not until their ears are assailed by the music made by the sounding of reeds and the shaking of the sistra that they become aware that a procession is about to emerge from the Temple to assist at the debarkation of the occupants of a boat which is now ascending the river. Immediately recognizing his obvious duties, Koreb hastens to assume his place amid his fellows, while Lala mingles among the other women who are looking on at the solemn function.

From the peculiar decoration and furniture of the boat the initiate I have for some time known that it contains an embassy of priests from Thebes itself, the shrine of the mighty Amen-Ra. Soon the procession of reception pours forth from the great court-yard of the Temple, Rama-hotep himself leading the way. With admirably timed movements the company reaches the broad steps leading to the River just as the visiting vessel, dexterously handled by Ethiopian slaves, draws alongside.

Then out stepped a tall and venerable man clad in a purple robe.

"Greeting!" he cried. "Greeting! O Rama-hotep, most holy servant of the Heavenly Isis. Know thou that we bear letters and commands from the great Unspeakable Himself, the Illuminator of the Universe, who dwells in Heaven and who visits Thebes, by the words of the mouth of his true worshipper and High Priest, Pharaoh. Now, as thou knowest well, it is the custom of the servants of the King of Gods to seek out, from time to time, the most beauteous maidens in the land of Khem for the ministering of His Temple and for the service of the Unspeakable Himself. There, in return for their offices, are they admitted to a communion with the All-Powerful which is denied to the generality of our women. Thus do they the more perfectly prepare themselves for the life which is hereafter, and bring about a shortening of that sojourn in Amenti which fits the righteous for the Fields of Peace. Agree, then, O Rama-hotep, that the fame of thy daughter in her well-favoredness hath come to the ears of the Mighty God, and in His eyes, which see all things, hath she seemed pleasant; therefore, in the name of the Great Unspeakable, through the mouth of His servant Pharaoh, do I demand thy daughter Lala of thee for the service."

He paused. Rama-hotep made obeisance, as was his duty, to the roll of papyrus and the signet which the speaker presented him. He answered nothing and betrayed no sign, but, raising his cedar wand as signal for his followers to range themselves around the visitors, he and they marched slowly back to the Temple. Koreb, who had heard the words of the Ambassadors, paced on, with leaden footsteps, in the procession. Misfortune had in truth come swiftly—punishment for his impiety. And Lala; she, too, had heard. Silent she stood among the throng of women. Pale to the lips, she shrank from the envious looks of some and the pitying gaze of others who knew the story of her betrothal. And the great company swept on through the propyla, through the great courtyard into the hall of the six-and-thirty Forms of the Mystery, where with one accord they bent the knee and worshipped.

## II.

That night within the High Priest's house were Rama-hotep and his daughter plunged in grief: and to them came Koreb. His lover's heart was rent in twain by fierce emotions—grief at the eminent loss of his love, and vague, angry terror at what might prove the desecration of her body. For though it was an ancient and legitimate custom to seek, at certain seasons, the most beautiful girls who might minister to the pleasure of the great Deity, yet it was a question at that time exercising certain among the initiated whether all the fruits of this ministry were due to the condescension of the God or to that of his High Priest and—as he chose to style himself—Avatar, Pharaoh. Had not this Pharaoh already offered Lala honorable place among his wives, and had not his offer been declined? Might he not be attempting to obtain as the priest that which had been denied to the monarch? Rama-hotep, who viewed all these things with the eyes of a father, was filled, in addition, with the deepest rage and mortification at the thought of his beloved Isis, the Mighty Mother of All Things, being apparently deemed of less importance than the God of Thebes, and that Her Temple, aye, even the family of its High Priest, should be held contributory to the pleasure of the Theban Deity. But, alas, Pharaoh, who ruled the Three Countries, was of Thebes, and hence the tears with which Lala was bedewing her lover's breast. She was to lose him; she would never see him more. She would never quit the island alone. Rather than be taken to Thebes and be parted, living, from her betrothed, she would fling herself on Father Sihor's breast and trust to him to lull her griefs and float her away from her sorrows. She would drown herself in the Nile, and becoming Holy, as all are who find death in the

river, she would be buried in the sacred pit at Syene, still near to Koreb and her beloved Temple. But if she went to Thebes she would curse the God to His face and then—and then.

Flinging her long dark tresses over her face and rending the bosom of her tunic, she beat her breasts fiercely with her hands. Then throwing herself heavily on the tiled floor, moaning and weeping, she rocked herself to and fro in her grief and agony. In truth, a sombre scene. Those high, dark, sculptured walls, with their painted effigies almost alive in the half gloom shed by the pale lamp, seemed to frown down upon the dishevelled, weeping figure on the floor, the overwrought, distracted lover, and the majestic form of the High Priest, in his embroidered robes, standing silent, with his cedar wand clenched tightly in his grasp and in his eyes the look which gazes inward rather than afar.

Then spoke Koreb.

"O my father, thou who hast communed with the Holy Mother Herself; thou who, scatheless, hast looked upon the lightnings which play in the mystic circles round the Presence, and who hast gazed, unstricken, on the fiery serpent which is about Her brow; thou who canst foreshadow the future and bring to light the buried past; thou who art Master of all the Magic, who practisest all the Arts, and who alone knowest the Form of the Isis, speak! Shall the only man in the land of Khem who has stood in the Presence Itself be confounded of an order from the Priest of the God of Thebes? Think ye of the time when those of thine Order sent message to their kings to die, and the kings obeyed! Are things so changed, that Pharaoh shall now, for the asking, procure thy daughter and my love? Is there no alternative but that Lala shall seek the arms of Anubis rather than these of mine? Say but the words, and by the hour the Sun-God Ra first lights the eternal eyes of the Great Horemkhu, Lala shall be saved. Shall the cunning Pharaoh gratify his lust under the cloak of a sanctity which——"

"Peace!" thundered the old man. "By Him who sleeps in Menlak, this thing shall not be! With the aid of the Isis will I save the girl; but for him who did consult the Oracle without true warrant do I tremble. Nay, I know it. Say naught, but pray fervently to the Holy Mother for the pardon She, most merciful, is ever ready to accord Her votaries who may even through their faith transgress Her laws. Come hither, my daughter. Dost thou, who hast sworn that rather than this matter of thy service thou wilt suffer death, possess the courage to assume its simulation? Nay, answer not hastily, thinking this latter be the lighter burden. Death itself is easy: one sharp prick, perchance, and, lo! to the righteous Anubis grants a royal oblation and a memorial in the Place of Eternity. But canst thou endure to be put away as dead whilst thou art really living—to be summoned back to thy life again only when events in their sequence shall permit? Canst thou endure to lie in the pit swathed and bandaged as an Osirian till thy lover awake thee?"

"An he wake me with a kiss, all these things will I endure."

"Tis well. Thou art indeed my daughter. Speak to her, Koreb, comfort her till my return."

And the High Priest passed from the apartment, leaving the lovers locked in each other's arms—Koreb eager and protesting; Lala tearful, but resolute to undergo the dark ordeal for her love's sake.

"For," she murmured, "I shall but sink asleep to wake in Heaven."

"Yet it were better we fled together now, and thus avoid thy wandering on the borders of Amenti, which assuredly hath a savor of sacrilege."

"Nay, nay, I divine my father's purpose. Were we to flee we should be outcast all the days of our lives. The signet hav-

ing gone forth, we should be pursued, and by reason of the pursuit be so made known throughout the River that life in the land would become impossible. Whereas if I be thought dead all remembrance of me will end in the pit at Syene yonder, and unadvised, and consequently unknown, we may live together in peace far away in the Upper Country. My father considers all things. Place thy faith in the palms of his hands, Koreb, and rest assured the compassing of our happiness is his endeavor."

Then Rama-hotep returned, bearing a long rolled strip of linen about the breadth of two fingers, a small, sharp knife, some kneaded aromatic wax, and a phial which contained a bright, pellucid green liquid.

"My daughter," he said, handing her the linen roll, "I pray thee retire and swallow slowly, digit by digit, this strip of linen; when it is well nigh all swallowed, draw it carefully back in order that it may absorb and bring away any humors which may be present in thy body, and which, being there, would ill assist the task I would perform. Return here as speedily as thou may."

The girl knelt for one moment before Rama-hotep, then taking the linen roll, swiftly left the chamber. Lala's faith in her father was unquestioning. Unreservedly she placed herself in his hands, her trust strengthened and refined in possessing it for her lover's sake. But Koreb, who was called upon to express a faith which made small demands upon his body compared with those it would exercise upon the frame of one so dear to him, was anxious and perplexed; and he asked in troubled accents what was Rama-hotep's aim and plan of execution.

"Doubter!" cried the High Priest. "Hast thou not, ere this, seen those I have thrown into a death-like sleep, and whose souls at my bidding have ranged afar, bringing me word, by the mechanically moving lips of the clay, of matters happening in all the five-and-forty Nomes of the Three Countries? Then it was the soul which was liberated for a time from its earthly shell; the body was still warm and animate, and yet ye believed! Why should ye doubt, therefore, the power of one who can free the soul when he purposes only to suspend the animation of the body? I would present Lala to those who come from Thebes, apparently dead—drowned in the River. As soon as they shall have been satisfied and have departed, thou shalt see her restored as a living woman until such time as she must be thrown again into the same death-like state in order that she may be taken as a mummy to the pit which is sacred to those called to Amenti by way of the River. Then, under instruction, it will be thy task to bring her back to life; and unknown, unsuspected, and forgotten, floating down the Nile, thou mayst, perchance, by passing Thebes in the darkness, gain life and happiness in the city of On."

And then the old man was silent, communing with his own thoughts, while Koreb stood wrestling with the keen emotions which filled his heart to overflowing, till Lala re-entered the chamber.

"My father," she said simply, "I am here to do thy bidding."

Requesting her to compose herself upon the couch fashioned in the form of a Tau, Rama-hotep rapidly plugged her ears and nostrils with pieces of the kneaded wax, thrust sufficiently far into the passages to be invisible to the ordinary observer. Enjoining her to hold her breath, he then with the sharp knife dexterously severed the string of her tongue. The blood gushed forth for an instant, till an application of the green liquid from the phial arrested the flow in a miraculous manner; and three or four more applications of the same powerful styptic had the effect of completely healing the wound. Koreb, unable to bear the sight, turned him to the wall and groaned; but the brave girl uttered no cry, neither

did she flinch; and as her father carefully washed away all traces of the blood from her head and neck, she turned her face towards her lover and smiled. She was about to speak, but the old man, divining her intention, laid his finger on her lips and frowned. Placing a wedge between her teeth, he next anointed her tongue many times with the juice of the pellitory root mixed with butter; then, bidding her fold her arms upon her breast and make deep inspiration, while her head and lungs were yet fully charged with air, he skilfully rolled back her now loosened tongue so as to entirely seal all the passages leading from the throat, thereby completely retaining the air imprisoned in the head. He held the tongue in this position for some moments, till Lala gradually closed her eyes. Then the tension of her frame became relaxed, the hues of life fast faded from her flesh, the temperature of her body grew slowly lower, and the beating of the heart grew indistinguishable.

Then Rama-hotep withdrew his fingers and the wedge from her mouth, and tenderly closed the fast stiffening jaw. Lala lay as one bereft of life, perfect in her simulation of mortality. And Koreb, throwing himself by the side of the couch, cried out in his agony:

"She is dead! she is dead! Anubis hath claimed her, and thou, her father, hast done this thing!"

### III.

When the Sun-God created Himself anew next day, grief ran riot on the island. The people put on black such as they wear during the first of the festival of Osiris, and the women beat their breasts and uttered their loud cries of lamentation; for Lala the beautiful, the daughter of the High Priest, and the beloved of all, was dead—found drowned, it was said, by her betrothed, hard by the water-gate of the Great Temple! She had been borne in his arms to the house of her father and placed upon the couch of death therein, where all who loved her might pass by the bier, testifying to her goodness and her charm. Beloved of the Gods, she had gone to Them in the pride of her youth and the full bloom of her beauty. May Anubis grant her royal oblation!

When the mission from Thebes heard of this, they sent to Rama-hotep inquiring as to its truth, and he returned answer:

"The Gods are compassionate to those who fear Them, and the soul of my daughter hath attained the Fields of Peace."

And all those who had come from the city of Pharaoh entered the death-chamber, where the women crouched lamenting, and Rama-hotep stood at the head of the couch. And they passed by the body, examining it curiously. The chief among them laid his hand reverently upon the bare, crossed arms of the departed; but they were cold—cold as the grave.

Then he said:

"O Rama-hotep, inasmuch as thy daughter, though now claimed by Anubis, was sacred to the will and service of the Unspeakable whose Temple is at Thebes, I doubt me but we should take her body to lay before the God, in order that He may know His servants have faithfully performed His hests as far as in them lay."

Koreb started at the words, but Rama-hotep gave no sign.

"Your God is great," he answered, "and He knoweth all things. Therefore will He know that, even as Osiris Himself was thrown into the Nile by His brother Set, so all of those who are called to Amenti by the road of the Holy River, are sacred in their remains to Him, Osiris, and to Him alone; that they are buried in the tombs which are set apart thereunto in Syene yonder, that they are embalmed of the priests themselves, and that the Book of the Dead which shall accompany them is inscribed and written by the High Priest only."

Then the Thebans lowered their heads and passed out, for they knew the words of Rama-hotep were true. And when the mission had departed, Koreb and Rama-hotep returned to the apartment wherein the body lay. Later on, it was borne into an inner chamber, and the word was given forth that, as this was the first occasion within the memory of any there present of death from drowning in the Holy River, the High Priest himself would perform the duties of embalming the sacred Osirian.

Now were all called away to the duty of the Worship and of the Temple. The singers' voices rose as sweetly as ever in the Hymn of Praise, the tones of Rama-hotep were as sonorous as ever in the Invocation, and the offerings were made with all the ancient fervor. Lala was dead, but Lala was a woman, and naught that is mortal shall usurp the thought of those who are worshipping the Heavenly Isis. Yet Koreb, as he threw the balls of incense in the cup-shaped censers, did so with a heavy heart. Then they slew the red heifer which had never known a yoke, and the ceremony was over, and the great Temple was slowly emptied of all save one.

Koreb, in his heart, in spite of the devout respect in which he held the sacred character and almost superhuman powers of Rama-hotep, fully believed that his beloved Lala was dead and passed beyond recall; and although the overwhelming personality and the paternal rights of the High Priest had all conspired in preventing him from more than protesting against the father's desperate device, strive as he would he could not acquire sufficient faith to assure himself that he would once again behold his Lala a living, loving, breathing woman. She was dead. He himself had seen her life quenched by the confident act of her own father. She was dead—and

"The dust of the dead shall lie light on the living!"

The pregnant sentence surged up in his mind. Would the words of the Voice fall in with the shaping of the present issues? He was sorely troubled. Lala was dead. Of that alone was he certain; and with that certainty in his soul he fell on his knees before the Loving Form of the Isis and prayed: "Hail, Holy Mother, who art in the Hall of Truth, with no deceit in Thy body, sitting beside Horus in His disk, save her from the Gods who devour the vitals on the day of the great judgment! Let the Osirian go; Thou knowest she is without fault, without sin, or crime, or evil. Do not do aught against her. She lived off truth, and made it most of her delight in doing what men say and the Gods wish. Do not accuse her before the Lord of the Mummies, because her mouth is pure, and her hands, and her heart."

He rose to his feet feeling calmer and more resigned. Then he turned to leave the Hall, and, behold! there stood Rama-hotep leaning on his cedar wand, watching him.

"So, Koreb, should a priest not pray of his own words, without quoting chapter from the Book of the Dead?"

"My father, I am unhinged. I prayed for her, and prayer is prayer when suppliants are sincere."

"Then follow me, and bring thy sincerity with thee."

So they passed into the inner chamber where Lala lay, beautiful as a recumbent statue, on the couch of death. The moonbeams floating in through the openings in the cornice fell right across her face, glorifying it.

And Rama-hotep spoke.

"Koreb, lay thy hands upon this flesh! It is cold—cold as death. Well, she is not dead, thou doubter. See here! Place thy palm upon her brow. Is that, too, cold?"

"By Horus, no! I feel it warm; slightly, 'tis true, but distinctly warm, and different far from these poor marble limbs. O my father, forgive me. I doubted, but now I believe. Haste, I pray thee, to restore her to that life which is so dear to me, and to release my beloved from this mockery of death."

"Patience, my son, and take heed—since it is my design to

keep her hidden within the chambers during the time men will think her to be in the Natron—that thou art careful none suspect aught from thy conduct; for if the truth should come to Pharaoh, our college here would lose its lands and privileges as forfeit for my treason to the signet."

"But, my father, would it be possible to keep her, my be loved, in this trance for the space of seventy days? Would not vitality, in that time, either die out entirely or reassert itself by throwing off the mask of death which at present conceals it?"

"Seventy days!" echoed the High Priest. "Ay, and for seventy thousand years. Hark ye, Koreb. If secured from all external accident, Lala, in her present condition, would retain her being for all time—till the Gods shall pass from the land of Khem, which will be the breaking up of all things. Know then, the Place of Life is that portion of the spinal cord which hath junction with the under-surface of the brain, and the air which is now imprisoned in Lala's head, so long as it escape not, will keep alive forever the germ of vitality which is there seated. A faint spark, 'tis true; but ever ready to be fanned into that strange warmth which begets sensation."

Bidding Koreb heat some cakes of wheaten dough over a small charcoal brazier, Rama-hotep commenced to bathe Lala's limbs with warm water, gradually relaxing them from the state of rigidity which they had assumed, and then to work her arms regularly up and down, while Koreb kept applying the hot cakes to the crown of the girl's head. The wax stoppings were next removed, and the jaw being carefully forced open with the blade of a knife, the High Priest tenderly drew the tongue forward from the curved position in which it had closed the gullet. He then rubbed Lala's eyes with clarified butter until he succeeded in opening them, when they appeared quite glazed. More butter was now placed upon the tongue and allowed to run down the throat, another hot cake was applied to the head, and the artificial respiration resumed. In a short time the body of the girl was somewhat violently convulsed, the nostrils became inflated, and respiration ensuing, the limbs began to express their natural tint. Then the pupils of the eyes were dilated, and losing their glassiness, grew full of life and color. The lips moved, and love's intuition interpreting their shaping into "Koreb!" with a glad cry he flung his arms about her neck, quickening her gathering life with the warmth of his passionate kisses.

#### IV.

During all that number of days which is necessary to the process of embalming, did Lala remain concealed within the inner chambers of her father's house. Then again came the hour of sadness when Rama-hotep, after taking sorrowful farewell of his hapless child, once more caused her to endure that appearance of death which had already deceived the priests of Amen-Ra.

"My daughter," he cried, "may the Holy Mother guard and protect thee during the days thou art playing the part of the Osirian in the sacred tomb. Embrace thy father, whom thou art about to leave forever, since when thy lover awake thee from thy sleep it will but precede thy sojourn in another city."

And Lala fell upon his neck, taking leave of him with many kisses and tearful embraces; then, holding out her hand to Koreb, she composed herself upon the couch, and folding her arms across her breast, she once again was gently put to sleep. Her father fondly kissed her brow for the last time on this earth before they swathed her in the linen bandages, and again, as one of high caste, wrapped her form in the cartonnage of plastered cloth. Then was the supposed mummy handed to those by whom the coverings are painted with the figure of Nut or Heaven, and with those of Isis and Nephtys, one on each side, with outstretched wings, to protect the

dead. Thus enveloped and adorned was the body of the living Lala placed in the coffin of sycamore wood, together with the inscribed scarabæi and the copy of that Book, the original of which was written by the divine Thoth himself. So the coffin was carried to the mummy boat, and with the hired mourners wailing and beating their breasts, it was rowed across the River, where the procession landed and toiled its doleful way to the tombs among the rocks.

Thus was Lala buried; and in the days which followed Koreb applied himself to the preparation for the flight. Procuring a boat from some distant Nome, he furnished it, and by night concealed the craft among the reeds which thickly overgrew a choked-up canal. Then, when the time came, Koreb was ferried across the Nile, while Rama-hotep watched him sadly from the towers of the temple. Unobserved, the young priest proceeded to the hidden boat, from which he drew forth those things necessary to the first portion of his undertaking, together with a lamp and a rope-ladder. Swiftly he took his way across the intervening country till he reached the tombs which are hewn in the rocky bases of the low hills. Selecting the Mastaba sacred to the Osirian who might be drowned in the River, Koreb entered the outer chamber, where are painted the figures of the Gods, and scenes descriptive of immortal life and the joys of the Fields of Peace. Opposite this he beheld a doorway over which was sculptured in the hieroglyphic character, "May Anubis who dwells within the divine house grant a royal oblation! May sepulture be granted in the nether world, in the land of the divine Menti, the great, the good, to those who are faithful to the great God." Passing through this doorway, Koreb found himself in a narrower chamber or corridor, where, at the farther end, he came upon the square opening of the deep pit, which fell a sheer sixty cubits down through the solid granite to the passage leading to the sarcophagus vault—the labor of these old-time workers before whose genius Nature bowed her head. The smooth, hard floor of the chamber, and almost polished sides of the pit, afforded no means of making fast the rope-ladder; so Koreb hastened back into the open and tore off a large bough from a tamarisk tree which grew near. This he placed across the mouth of the pit, and affixing thereto his ladder, he kindled his lamp and rapidly descended. Following the narrow passage at the bottom, he quickly reached the sarcophagus chamber, where, in one corner, he beheld the coffin of his betrothed. With one bound he was across the vault and levering up the jealous lid. Once again he looked upon that beloved form, composed and rigid in its simulated death. But Koreb knew full well the life was here. He knew full well how the imprisoned air would compel the soul to its tenement, even as the waxed and plastered linen would keep the body from decay. Fervently embracing the inanimate form, he cried:—

"O my beloved, let me breathe the breath of love into thy nostrils and with the warmth of my body cause the blood once more to leap within thy veins. Lala, I am here at thy side, about to strike off the chains of darkness which encompass thee. Doth not Hathor, the Loving Form of the Isis, bid thy heart awake to the lips of thy lover and kindle anew in his kisses? Is not the love which is within thee vigorous to burst thy bonds in its exultation? Thy father's fetters must be strong indeed to brook the urgings of a loving heart. But I have the key whereby I can unlock them. Lala, my beloved, I am here to release thee; and then love, life, happiness, in the City of the Sun!"

He tenderly and reverently then lifted the body from the coffin, and was about to loose the swathing previous to commencing the work of resuscitation, when he remembered that in his eager haste to descend he had left many of the things he would require at the mouth of the pit. Seizing his lamp, he made his way along the passage to where the rope-ladder

hanging marked the ascent to the Upper Chambers. Placing his lamp down in the corner, he rapidly climbed to the top, and having arranged the various articles he sought carefully about him, again prepared to descend. Unhappily, he did not observe in his eagerness that the irregular strain produced by the two journeys he had already made had caused one end of the tamarisk bough to shift perilously near to the edge of the pit; in fact, by the time he commenced the second descent this end of the bough overlapped the pit's mouth by no more than half the length of his forearm. All unheeding, burning with desire to return to Lala, he had reached within a short distance of the bottom when the ladder suddenly gave way above him. He fell heavily the remaining way, while the tamarisk bough hurling down the sides of the pit with an infernal din struck him senseless on the granite floor of the passage.

How long he lay there he knew not, but when he revived his lamp was still tranquilly burning where he had placed it in the corner. He dragged himself over to it. He felt terribly shaken and ill—he must have slipped and fallen—but he must throw it off, for Lala's sake. He rose up and raised the lamp. Gods of Heaven! There, there, almost at his feet, lay the tangled coils of the ladder and the bough which had held it! He was entrapped, entombed, sixty cubits deep in the bowels of the earth; and Lala, his beloved Lala, was lost!

Then a wave of unutterable despair swept into his soul, extinguishing his very faculty of thought. He flew to the side of the shaft. Hard and remorseless as destiny itself. Ten hundred thousand chisels would be worn away in cutting steps to the top, and he had but his sacrificial knife. As well attempt to hew rocks with a reed as ply that blade on the smooth, close granite; while a hundred years might pass ere men would come to bury another sacred Osirian in the vault.

With one cry of bitter anguish he turned away, accepting his doom with the sublime fatalism of his race and his religion. He passed into the chamber wherein lay Lala. Setting the lamp down by her head, dull despair smote him again as he gazed upon her sweet repose, peaceful and calm in the hope of a glad awakening. Then he wrestled with himself. Should he wake her? His whole soul was consumed with the desire to see her smile upon him once again, to feel her clinging arms about his neck, to taste her warm kisses once more upon his lips, and locked in her embrace, to wait for death. But she! should she, who was untroubled and at rest, be aroused to share the horrors which surrounded him? Could he choose to witness the look of anguish that would pass into those loving eyes when their dreadful doom should stand naked before her? Yet he could slay her and then himself, and the knife which touched her heart would reach his own. He could not die alone. He must awaken her that he might hear one word of comfort, love, and sympathy from the lips he loved so well; that they might mingle their accents in one last prayer to the Mighty Mother. He rose up to make the preparations, when the great selfishness of him smote his conscience hard. What was this thing he was about to do? No! no! So let him die alone and unsustained, and let him await in Amenti the coming of her in the fullness of time and the rolling up of the Heavens—for what are the days of the earth to the immortality of the soul?

He rose up, imprinted one long, lingering kiss on Lala's brow, then plunged his knife deep into his heart. He reeled half round and fell across the body of his betrothed, while his life-blood, gushing forth, stained red the figures of the painted cartonnage.

Three thousand times since then has Father Sihor risen on his couch, yet deep down in the buried rock tombs of Syene the dust of a dead man is lying lightly on the bosom of a still living woman!

## A PERSIAN PRINCESS.

**F**EW Europeans are so fortunate as to be initiated into the mysteries of a Persian household, but when the household happens to be that of a prince, one is indeed favored beyond most.

"Owing to my acquaintance with the English Embassy," says a recently returned woman traveller, "one of the first people I met in Persia was a prince, who was in some way or other connected with the government, and who, with true Eastern hospitality, welcomed me to his palace and introduced me to his wife and sister."

"My first visit to the Princess, his sister, was a strange one. We sat on the floor, and for the most part smiled at each other, as I was scarcely familiar enough with the language to enter into conversation. The princess was not in the least disconcerted by this, but talked on in a low, dreamy tone until tea and coffee were brought in. She found in me a most attentive listener—naturally, as I could not protest!—which seemed all she desired."

"After a while, when I had become a little more acquainted with the language, I invited the Princess and her sister-in-law to tea, and the avidity with which they accepted my invitation was, to say the least, flattering."

"I gave my *boudoir* into the hands of the native servants to be prepared for the event, and most delightfully uncomfortable and picturesque did they make it. The furniture was almost entirely removed and a large rug spread upon the floor, and upon this were placed dishes of pomegranates, melons and other fruits, gigantic edifices of taffy ornamented with white sugar, large piles of pink and white candy worked in elaborate designs, and plates of *gez*, which is supposed to be the manna of the Israelites."

"After tea was over, which was not soon, the sister-in-law took her departure, leaving the princess with me. Approaching me in her purring, confiding way, she asked if I would allow her to try on some of my clothes. The young lady selected the choicest creations therein, and proceeded to array herself in her borrowed splendor, beginning with the nethermost garments and gradually working up. The corsets, she forcibly impressed upon me, were on no account to be omitted, nor were they; and after numerous fruitless endeavors and much lengthening of laces, she was at last safely encased."

"When at length all the garments were safely adjusted, I was really approaching the verge of hysterics—for every crack in my precious belongings was a severe shock to my nervous system—I asked the princess if she were satisfied. But no! she simply held up her innumerable small braids to my view, saying: 'American ladies do not wear their hair like this.'

"Here was a dilemma! Her hair was the quality of good horse-hair, and extremely long and thick. But at last the toilette was complete, and with a large hat with feathers, and gloves that were much too big for her, my royal guest started to walk proudly to her brother's house. I must say she was not improved by her new finery, for though she looked small and rather pretty in her native clothes, in European garments she was coarse and ugly."

"She left the room in a state of high glee, but quickly returned with her hands outspread and tears in her large brown eyes. Her brother had not for some time recognized her, she told me piteously, 'but when he saw it was I, his sister,' she concluded, 'his countenance became black as the thunder clouds, and he bade me with all haste change my dress, as he was filled with shame that the daughter of his father's wife should so bemean herself as to attempt to imitate a foreigner.'"

## DIAMOND CUT DIAMOND.

**J**IM SLATER was a lucky man at cards. Fortune seemed always at his elbow, and, indeed, in the little Californian town of Gordonsville, his luck was quite proverbial. So phenomenal, in fact, did it appear, that his fellow townsmen were unanimous in their opinion that he assisted fortune—in other words, that he cheated—but yet no one had been smart enough to detect him at it, so he proceeded calmly on his way, winning night after night, not large sums, but enough to pay his store and liquor bills, and have a little surplus left over for casualties—such as room rent, and, when occasion required, a new suit of clothes. The gamblers of the place, having no direct proof of nefarious practices on his part, could not exclude him from their play, and, consequently, things "boomed" with Mr. Slater.

One day, however, the hoardings of the town displayed posters announcing that Signor Prestigiti, the celebrated conjuror, would appear at the Opera House to give his "world-renowned séance" on a certain night of the following week.

The evening before the arrival of the "Signor," a little knot of citizens met at the house of Bill Jackson, one of the best known gamblers of Gordonsville. The proceedings were shrouded in mystery, and when, after a conference lasting barely half an hour, the members of it adjourned to "Big Lou's" to liquor up, no word as to its results transpired, but the following day Bill Jackson awaited the arrival of the train which brought Signor Prestigiti to the town, and, after a brief colloquy, induced the Signor to accompany him to the "club" where the gamblers usually congregated. Jim Slater was lounging about, having just finished a game of "California Jack," when Bill Jackson entered the room accompanied by the stranger. A man whispered in his ear:

"Say, Jim, thar's Bill got hold on a tenderfoot; can't yer pinch him for a bit?"

Nothing loth, Slater lounged up to Jackson, who promptly introduced his friend "Mr. Green" to him.

On a suggestion being made for a friendly game of cards, Mr. Green protested that he only played *écarté*, whereupon Slater eagerly asserted that he had not played that game for years, and would be glad of a chance to try his hand at it once more. The card table was adjourned to, and the stranger carelessly shuffled the cards, which Slater cut, and the game proceeded. The stranger marked two points at the end of the hand, neither player having held the king; then Slater shuffled and dealt, whilst the stranger turned to address a remark to Bill Jackson, who was standing near.

"I mark the king," said Slater, as he turned up the King of Diamonds from the top of the remaining cards.

"What's that?" ejaculated Mr. Green, turning round.

"I said, I mark the King," repeated Slater, "can't yer understand plain United States?"

"Wal," remarked the stranger as he surveyed the picture card on the top of the pack, "that's a mighty clever thing considerin'!"

"Considerin' what?" roared Slater in a hectoring voice.

"Considerin' I hev the four identical kings of that deck of cards up my sleeve," imperturbably replied the stranger, forthwith producing the four pieces of pasteboard named.

The roar of laughter which greeted this last remark enlightened Slater as to the true facts of the case, and, with a look impossible to describe, he paid the stakes and left the room. From that day forth, Gordonsville knew him no more, but it is safe to assert that the next time a conjuror visits the town in which he plys his gambling trade he will make himself acquainted with his features before engaging a "tenderfoot" at *écarté*.

## Husbands and Wives.

MUCH is said, both wise and otherwise, in reference to the obedience which a wife vows to yield to her husband. Brides boast that they have evaded the word "obey" and substituted "go gay," "say nay," or some other of similar sound. After her wedding, a lady of this kind remarked to the Rev. F. D. Maurice, who had performed the ceremony, "Now, Mr. Maurice, I call you to witness that I entertain no intention of obeying." Maurice answered with his sad, sweet smile: "Ah, Madame, you little know the blessedness of obedience."

What do those who are now so opposed to wifely obedience say to the following true incident? Sir Charles and Lady Napier were riding one evening, unattended, on the summit of a range of hills in India. The sun had just set, the pathway was narrow, bordered on one side by a jungle and on the other by a deep precipice. Turning to his wife rather suddenly, but yet quietly, Sir Charles desired her to ride on at full speed to the nearest village, and send some people back to the spot where she had left him, and he furthermore bade her not to ask him the reason why he sent her. She obeyed in silence. Yet it was no slight trial of her courage as well as of her obedience, for the way was lonely and beset with many possible perils; but she rode boldly and rapidly forward, and gained a village a few miles distant in safety. The party whom she then dispatched and accompanied, met Sir Charles, who then explained the reason of his strange, peremptory command. He had seen, as he and his wife slowly walked their horses, first a pair of fiery eyes gleam at them from the jungle, and then the head of a large tiger. He was sure, if they both rode on, that the terrible beast would give chase; and he feared, if Lady Napier knew the dreadful peril at hand, that she might be so startled as to be unable to make an effort to escape. This was why he sent her on and remained himself, though he had only a pair of pistols, confronting and controlling the tiger with the steady, unflinching glance of his eagle eye until, after a short gaze and a low growl, the beast turned back into the jungle.

Of course, no one worthy of attention believes that it is a wife's duty to obey when her husband wishes her to act contrary to the dictates of conscience. As little is she expected to conform to a standard of obedience and service such as was laid down in a conversation overheard between two children who were playing on the sands together. Small boy to little girl: "Do you wish to be my wife?" Little girl, after reflection: "Yes." Small boy: "Then pull off my boots."

On a great many points, however, concerning the pecuniary or other interests of the family, the husband will usually be the wisest, and may most properly be treated as the senior partner in the firm. A woman may like to have her own way, but she has little respect for the husband who gives in to her in everything. The ideal wife claims the liberty of being herself and managing her house, but she never refuses loyalty to an affection which supports and protects her. Despotism and obedience are indeed terms that have no meaning in a matrimonial alliance of the right sort.

When Queen Victoria was going to be married, the Archbishop of Canterbury asked Her Majesty whether it would be desirable to omit the word "obey," and she answered, "I wish to be married as a woman, not as a Queen." At a negro wedding, when the clergyman read the words "love, honor and obey," the bridegroom interrupted him, and said: "Read that agin, sah! read it once mo', so's de lady kin ketch de full solemnity of de meaning. I se been married befo'." Another man who had been married before three or four times (it does not matter which, except to himself) said: "My first

wife cured me of romance, my second taught me humility, and my third made me a philosopher." None of these wives could have caught the full solemnity of the vows they took when they were being married.

The vexed question of conjugal obedience was settled by Spurgeon in a characteristic way. In an address at the marriage of the daughter of a friend, he spoke thus to the bride about her future lord: "Let him be the head, and do you be the neck, and turn him which way you please." There are many "heads" of houses who would all go wrong if they had not good wives for "necks." One of these "heads," in the absence of his wife, invited some gentlemen to spend an evening with him. The conversation turned on the marriage question, when the host boasted, "I am master in my own house; I do not believe in women's ruling; I do as I please, and make my wife submit to my rule; I am a regular Julius Caesar in my house." Just then his wife came in, and said, "Gentlemen, you had better go home! and Julius Caesar will just walk right upstairs with me."

If it be asked whether a wife who has vowed to obey her husband should attempt to manage him, we reply: that depends upon the character of the husband and of the wife. If a man be weak and easily led, he will be managed by someone, and if his wife does not lead him aright, bad friends and bad passions will lead him wrong. The reason it sounds badly to speak of managing a husband, is because so many wives manage their husbands for selfish purposes only. If their sole object were to make the most of them, it would be all right, but too often their aim is to make the most out of them.

As a rule, however, when the reins gets into the hands of wives the domestic coach goes much more comfortably even for the husbands themselves, and we are not surprised that so many wives consider their husbands creatures that have to be looked after as grown-up little boys, interesting, piquant, indispensable, but shiftless, headstrong, and at bottom absurd. A husband is continually liable to say and do foolish things, to dress in a slovenly manner, to offend people from want of tact, and generally to make a fool of himself. It is a wife's duty to prevent him doing so. Nor will he object to be wound up like a clock and made to go right in reference to such matters. What can be pleasanter than for a husband to be well managed, and at the same time allowed to fancy that he is managing himself? Only the other day I heard one woman passing in the street say to another, "He's a man who would be nothing without his wife." When a woman has a husband of this kind, it is her duty to guide him rightly instead of allowing him to come to nothing or worse.

In his "Ethics of the Dust" Mr. Ruskin concludes a beautiful description of a true wife with these words: "So far as she rules, all must be right, or nothing is. She must be enduringly, incorruptibly good; instinctively, infallibly wise—wise for self-renunciation, not that she may set herself above her husband, but that she may never fail from his side."

On one occasion a Scotch minister knocked at the door of a house where a husband and wife were quarrelling. When admitted he inquired, "Wha's the head of this house?" The man quietly replied, "Sit yersel' doon, mon, sit yersel' doon; we're just trying to settle that the noo."

There is a carving on one of the misereres in Whalley Church which depicts a case where there was no doubt about this headship. A wife is belaboring her husband with a frying pan—a weapon of much use, as it covers so much ground, or rather body. Surely those who object most strongly to the "obey" of the marriage service would not go so far to the other extreme as to approve of this?



## AMONG OURSELVES.

**A**S I begin this little chat with my readers, young and old. I have before me the letter of a much-perplexed mother. "What shall I give my girl to read?" she asks. The daughter is the only girl among eight children and the mother much laments that, although she is a good student, the moment she leaves school she is "off with her brothers." I cannot feel very sympathetic, for the dearest experiences of my own girlhood are those recalling times when I was "off with my brothers." From my own experience I can only say "let her alone and she'll come home"—a modern Bo-peep—to her books. As the boys grow older and go away to school, or as the girl herself is sent to develop in a boarding-school, the liking for books will surely come, first from necessity, in order to supplement her actual lessons, and then from liking as the interest grows. If one can form a little literary club it will be found an excellent thing. Let it be open to boys and girls alike and do not make it too advanced. Instead of Emerson's essays and Shakespeare's plays let the young people read Miss Alcott's stories, Miss Douglass' books and such novels as "Scottish Chiefs" and the "Days of Bruce." Instead of discussing the literary style, let them comment freely and naturally on character, plot and incident. If there be older members present the younger ones will be timid, so it is best for well-intentioned mammas not to impose their presence upon the young people. At table or during the evenings the talk is sure to turn upon the doings of the small club and then the mother's suggestions or opinions can be offered without their having any official weight.

I WONDER if it is possible to impress thoroughly upon the heads of the household the necessity of as much rest as they can get. All mothers have so much to do. There is supervising, mending, making, doing some, if not all, the house-work, and the more difficult task of smoothing ruffled plumes, keeping little tongues and tempers within bounds, and wisely bending the twig as the bough should incline. And in order to do all these things well, the busy housewife jumps from one task to another with no interval between, and even without realizing it, her strength ebbs slowly but surely away. These busy people should try to have, and should succeed in doing so at any cost, a full hour's rest in the middle of the day. After the midday meal is the best time. When the dishes are washed up, the kitchen and dining-room in order, then, instead of flying to her sewing machine, the busy woman should go to either sofa or bed and, if possible, sleep; if impossible, read some really restful book. And in the little intervals when waiting a few moments, the feet should rest on another chair so as to let the blood flow freely up from the heavy, tired feet. Few people realize how restful it is to get the feet off the floor, and, as there is a good physiological reason for it, there is more in it than a mere idea.

LIKE most women, it is my ill fortune to be obliged to go about a great deal in horse cars and omnibuses and to frequent restaurants and other places where there are numbers of

people gathered together; and I have been constantly impressed with the bad taste which prompts so many women to make a wholesale use of perfume. Even good perfume in any quantity is very vulgar, but when a poor quality is used the offence is aggravated a hundred-fold. First of all there is a suggestiveness about strong perfumes that they are meant to conceal unpleasant odors, and even if the supposition is not correct, the perfume itself becomes unpleasant when used to excess. Nearly all people are very susceptible to the influence of heavy odors, and it is positive torture to be obliged to sit near a woman reeking with musk or patchouli and breathe in the unholy smell for a couple of hours. This is why such numbers of women return home from the theatre or from church with a violent headache and a sensation of nausea that seems totally inexplicable. So, in mercy to others, let me beg all readers of these words to abstain from the use of perfumes in public places.

FOR the delectation of my fellow country-women who have children of their own to be fond and proud of, I quote a paragraph from an English journal which chance threw in my way.

"America being preëminently the land of advance," says the journal quoted, "it is decidedly comforting to learn from a trans-Atlantic paper that 'babies are once again fashionable in the best society.' This shows, at any rate, that the studied contempt for children and motherhood, which has been one of the ugliest affectations of the 'emancipated' brigade, has failed to command itself to the progressive and independent women who set the tone of feminine society in the United States. There is, of course, nothing to be surprised at in this. The only cause for wonder is that any clique of women, however 'advanced' in their own estimation, should have imagined they were setting a worthy example to their sisters by affecting to despise what most of us are still old-fashioned enough to believe the highest happiness and greatest blessing with which Providence has endowed our sex."

"Pretty young mothers have quite turned the tide of reproach that children were an inconvenience, by now making a great display in public of their offspring. This may perhaps seem 'overdoing it' a little, for it ought surely not to be necessary for any mother to exhibit her baby in order to satisfy everyone that she is contented with its existence. But there has been so much railing against domestic ties by 'revolting women' who write novels and belong to anti-man clubs, that one can hardly blame the young American mothers for marking their dissent from such unlovely views with all possible emphasis."

We all know that society people have fewer children than members of the working-classes, yet there is scarcely one of the well-known families of our different large cities from east to west that does not delight in three or four little ones who will perpetuate the sturdy qualities that won for their immediate predecessors a place in the vanguard of American society.

THIS quotation from a trans-Atlantic knight of the pen turned my thoughts upon our English cousins and the characteristics which distinguish the two races.

The real differences lie, as a rule, in quite small things: little social usages, little forms of speech, names of things, different ways of doing things. Many of these differences are survivals of old English customs which we Americans do well to cherish and preserve. The friction which these differences cause, is absurdly out of proportion to their importance. They are, indeed, important only because they have to do with the

little things of every-day life, the current coin of manners. And then, in some ways, the English certainly regard things from a point of view which is not American. They naturally incline to the side of authority, being still for the most part members of a venerable and learned Church. Americans incline to a wider freedom of thought, being for the most part members of what would be called Nonconformist churches. The English naturally incline to social gradations and rank; we, except in the great cities, to a general social equality. They have grown somewhat careless about their manners; we cultivate manners as a fine art. And so on. When we speak or think of these differences, let us remember that while the observant foreigner will find plenty to amuse him in the "insular" habits, as Howells calls them, of the English, we are certainly not in a position to withstand criticism and ridicule, but, none the less, that need not affect either our dignity or our temper, and we adopt the motto "Live and let live;" we will not be quick to take or give offense to any foreigner.

SIR WALTER BESANT, in an essay recently written for women readers, quotes from some ancient collection of what a clown would call "wheezes," the following series of questions:

How long did Adam and Eve continue in a state of innocence?

Why did not Adam name the fish?

Why do angels have wings?

Who was Cain's wife?

Were there other floods besides that of Noah?

Why were ignorant men chosen as apostles?

What was Eve's fruit?

Where did the cock stand when he was heard by all the world?

Where was Job going when he was twelve years of age?

Were there rainbows before the Flood?

And here are certain secular questions:

Why do elephants have no joints?

What becomes of the flame when the candle is blown out?

Why do drowned men float on their backs and drowned women on their faces?

Is it a comfort to the unhappy to feel that there are others quite as unhappy as themselves?

What is a Phœnix?

Is there a race of Pygmies?

Is it true that men have one rib more than women?

Do swans sing before they die?

What is the will-o'-the-wisp?

Why are wits always cowards?

"These questions," adds Sir Walter, "the books treat solemnly, and provide learned answers for them."

This may be, but it really seems as if a man as clever as Sir Walter Besant could really find something better than this to offer to readers of even average education; but when they appear in a publication destined, owing to its high price, to circulate among the upper classes, it seems positively insulting. It shows in a most humiliating manner how a man of high standing will trade upon his reputation and for the sake of a few dollars—I should say guineas—will write such stuff as a school-boy might turn out, free from grammatical eccentricities but with no other merit.

In this century of "Woman" it is impossible to let a month pass without some comment upon her ever-increasing progress.

According to M. Anatole France, a witty, learned, and delightful French writer, in order that woman should be evolved from a beast of burden into the "terrible marvel" which she is to-day, there were necessary two things: civilization—which compelled us to wear clothes; and religion—which invented what the French call *des scrupules*, and which

we prefer to designate as the Nonconformist Conscience.

"Then," he says of the work, addressing woman at large, "it is perfect; you are a mystery and you are a sin. \* \* \* The instinct which inclines you to piety is infallible. You have good reason to love Christianity. It has increased your power tenfold."

This paradox throws a search-light back on the centuries. Woman, in the past, has put up with the indignities, the contumely which the Church has put upon her, for the sake of the indirect compliment which they involved. It was the sort of obscure, illogical reasoning which appeals in some dim, vague way to the average female intelligence. I don't know if the energetic young ladies who ride bicycles and mount to the tops of omnibuses are likely to remain long "un secret" and "un péché," but we may be sure that most women will keep, as long and as assiduously as they can, this strange and dangerous mystery with which they are credited.

I HAD a forcible illustration the other day of the way in which some mothers ruin their daughters' lives. Not intentionally, of course, for these mothers are the very ones who would be willing to give up the last drop of their blood to save their children from suffering. But none the less, unless there is the need of some great sacrifice, they are exacting in the extreme. They rightly expect great devotion from a daughter, but do not always see that the young, with all life before them, are active, curious and inclined to be a trifle venturesome if denied legitimate latitude. And if the daughter form a friendship it is treason; if by chance she follows the general custom among women and falls in love, it is even worse. Not that the parents object to marriage, but they are hard to please, owing at bottom to the desire to keep the daughter with them. Of course this is affection, but it is selfish affection. The parents left their parents and they should expect their children to do likewise. But even worse are the parents who, anxious to see their daughters settled and well provided for, urge them to contract marriages regardless of their affections. On the whole, it is better to err on the other side.

WHILE on the topics of mothers and daughters, I would like to counsel all parents to give their children a regular allowance of pocket money, however small it may be, and to exact an account of the spending. This will teach self-reliance and prudence, and will inculcate a feeling of responsibility. Besides which it will enable the girls and boys to indulge in little expenditures which, otherwise, would have to be avoided. If one's income be too limited to allow one conscientiously to give an allowance without a *quid pro quo*, assign some duty which otherwise would require outside assistance, to the sons and daughters and pay them proportionately. I know of one family where the boys had a truck garden in summer and pigeons and chickens all the year round which were sold to the family at market prices, and in berry season the lads kept the table supplied with wild raspberries and whortleberries, and in winter chopped and carried the kindling wood. The daughter of the house earned her pin-money by washing all the table napkins and other small pieces that needed little or no rubbing. In summer she "did up" all her own wash dresses, and made these and her underclothes herself. This of course was a considerable saving and netted a nice little sum to the girl, who profited by it to join a recent Christian Endeavor raid on Boston, and returned home better and happier for the trip which otherwise would have been too great a strain on the family exchequer. The indiscriminate practice of giving pennies to young children without imposing any conditions for their expenditure, cannot be too greatly condemned. It encourages a longing for every piece of childish trumpery which is displayed in store windows and lays the foundation for the spendthrift of after life.



intended to apply to the dainty linen undergarments which form so important a feature of feminine apparel. Every belonging, visible and invisible, of the woman of native refinement, bespeaks the exquisite. She has a natural antipathy to placing coarse fabrics in close proximity to her comely person and an unconquerable yearning toward filmy laces and fine embroideries with which to embellish her nethermost garment.

This passionate love for the beautiful finds outlet in other ways than this. The baby's clothing, from his flannel jacket bordered with needlework, to his silken bootees, all bear witness to it. The curtains, the household linen, tidies and what-not all exhibit and extoll its influence; there is, in truth, scarcely an article in the household not made of metal that does not add its mute testimony to her aesthetic taste and artistic sensibilities.

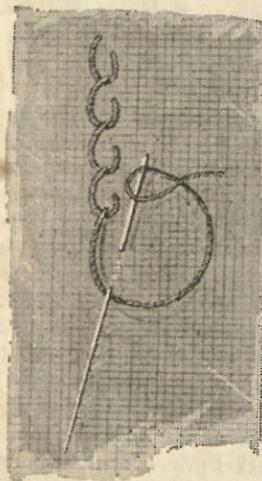


FIG. I.

The season has now arrived when the sheer summer underwear, despite its artistic possibilities, must give way to the more substantial habiliments of winter. Flannel under-petticoats will now be in order, instead of those of lawn or linen which have been worn during the hot months. If of good quality and daintily made, however, they need not be less beautiful than the garments which they replace. Charming effects may be obtained by the use of fancy stitches in colored silks or by embroidering or scolloping the edge.

An excellent stitch for the upper edge of a hem is shown

in Fig. I. It is known as the "Cable Stitch," and, though exceedingly simple, will be found very decorative in effect. It is done as follows:

Bring the needle up at the upper end of the line to be followed. Hold the thread down with the thumb of the left hand, forming a loop under the needle. As in almost all other stitches capable of application on clothing, much depends upon retaining a uniform length of stitch throughout—a feature exceedingly difficult of accomplishment to the novice, particularly if she be unused to ordinary sewing. Again, it must be remembered that stitches done in flannel must not be drawn too tightly—a common fault with the inexperienced, and one which converts the garment intended to be beautified into a monstrosity; particularly is this the case

after it has been washed.

Another excellent design, called the "Long-and-Short Stitch," is shown in Fig. II. Its outline is heart-shaped and the whole effect is suggestive of solid embroidery. The stitches, which are alternately long and short, as the

name implies, should be taken from the outline towards the centre of the design. Where flowers or leaves are imitated, the stitches should follow the slant of the fine veins of the natural object. Care must be taken, in work of this kind, to maintain a perfectly solid outline edge, the whole effect being dependent upon accuracy in this particular.

The "Bird's-eye Stitch," illustrated in Fig. III., will be found to adapt itself readily to monograms on blankets, baby covers, or any purpose which demands a coarse, yet firm, clear stitch. It is employed by many in centre-pieces for counterpanes and on certain styles of table covers where the material demands the use of a heavy thread. It is a simple outline stitch twisted to secure the rope effect; it is worked from the centre of the design.

In pinning flannel, care should be taken that both breadths go the same way. A little examination will soon show the right and wrong side of the material. There are several ways of making the seams on flannel, viz.: Running the two breadths together, one a little below the other, and "herringboning" it down flatly. This stitch is worked from left to right and looks when finished like a continuous row of X's. Its method of accomplishment is too well known to need repetition here.

The second manner of joining seams is to run the edges of the material together evenly, open the seam and press it down flat; then herringbone down the centre over the join. A third way is to run the seam as before, herringboning down the raw edge on each side.

The first method, unless neatly and carefully performed, may produce a thick and clumsy ridge; the second and third are more generally favored for this class of work.

In making the hems on flannel, the raw edge is turned down and the

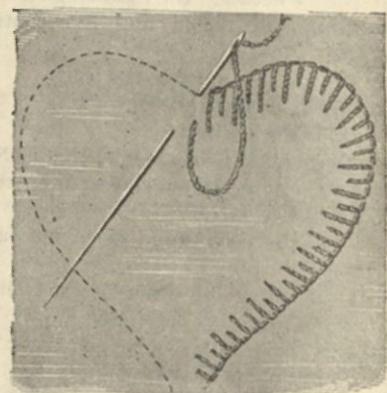


FIG. II.

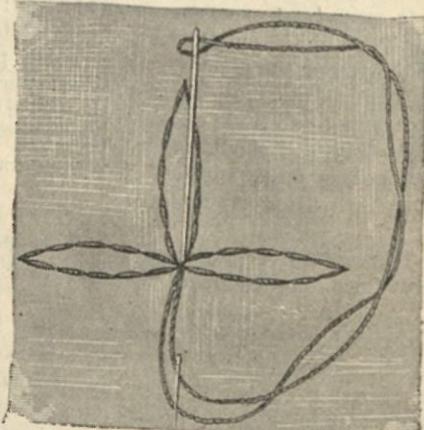


FIG. III.

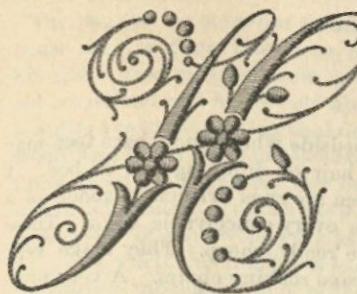


FIG. IV.

herringbone is completed to avoid its unravelling.

Monograms now appear upon almost every article of wearing apparel as well as on the household linen, the plate and cut glass. If well executed, their beauty is as great as their utility—which is saying a good deal, for the monogram has saved many a dispute and assisted in the detection of more than a few of the light-fingered gentry.

Figs. IV. and VIII. show effective designs for handkerchiefs, mufflers and the like. They are also suitable for tablecloths and napkins, but will be found rather elaborate save for the very best of these. Pillow-shams demand elaborate lettering, though for this purpose a double monogram, as shown in Fig. VI., is generally preferred as forming a handsomer and more pretentious centre-piece. For a baby carriage blanket Fig. V. will be found particularly desirable. The interior of the letter in this case is worked in French knots placed at equal distances apart. They are formed thus:

Bring the needle up through the work at the point where the knot is to be; hold the thread down on the material with the thumb of the left hand, about an inch from where it comes through. Then with the right hand twist the thread around the needle two or three times (the number determining the size of the knot); then insert the needle again near the place where it came up and draw it and the thread through to the back, leaving the knot, of course, on the top. The stitch will be found very easy after a little practice, and is capable of a great variety of uses.

In most monograms the letter is run and "stuffed" with heavy working cotton before being embroidered, giving a far richer effect than when the work is done flat. Care should be taken, in decorating articles like towels, napkins, etc., that a stitch be used which is alike on both sides. In the former case the letters should be worked on one end in the centre of the space formed by folding the towel twice; in the latter the initials should be in the upper left-hand corner.

Every article of underwear should be marked,

Turkey red cotton being generally preferred for this purpose on account of its superior washing properties. Initials for this purpose are made smaller than usual and the outline stitch is commonly used. On hosiery the letters are made at the back of the top hem; on men's laundered shirts they are placed on the tab at the bottom of the bosom; on undershirts,

herringboning is performed half on the breadth and half on the hem. No knot should be allowed in making this stitch; the new thread should be darned in a short distance backward, and the same should be done in finishing off. A back-stitch should be made when the last

at the back of the neck or on the lower hem. Ladies' underwear is usually marked on the back of the band.

For kitchen towels, table-cloths, etc., the lettering should be very plain and in the extreme left-hand corner, a single initial sufficing. For this purpose a printed letter would be as well to follow as any, fancy flourishes on articles of this kind being manifestly absurd.



FIG. VII.

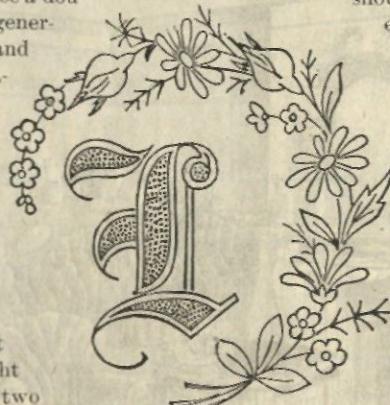


FIG. V.

Monograms on children's clothes, if they attend school, are an absolute necessity. Those intended for their use should be worked in separate initials of a design not too elaborate to be readily distinguishable. For the hat they may be made on a strip of satin ribbon and sewed to the lining. On the coat they should be placed at the back about an inch below the neck-band. In this case it is better to work the full name and address, in the event of the child's losing his way, of accident or other emergency. A small monogram should also be worked on the extreme upper edge of gloves or mittens.

Monograms for glove, handkerchief and travelling cases may present all the hues of the rainbow, provided rich backgrounds of plush or velvet be used. Flower patterns are not now so popular for this kind of work as formerly, being superseded to a marked degree by conventional designs. Rope and etching silks are better adapted for monograms on plush, while the finer embroidery silks may be used on materials of lighter weight.

All people who are too busy or too lazy to spend the necessary time in embroidering the various pieces of personal and household

linen will find it a convenience to use the woven initials which are sold at nearly all stores for a few cents a gross. These come in various designs, the plain script and old English being most used. They can also be obtained in different sizes, and for a few additional cents the whole name will be woven to order. For persons travelling or those who for any reason have their laundry work done outside, this will be found a great advantage. In a family where more than one member can claim the same initial, two should be put on the individual clothing.

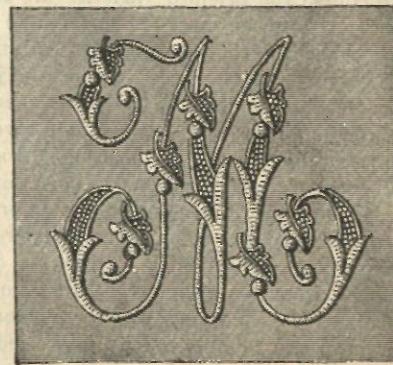
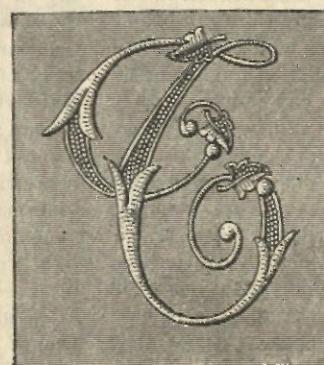


FIG. VIII.



FIG. VI.

## Winter Interiors.

**W**INTER is almost upon us and our long, light evenings have been for many weeks among the memories of the past. There is some compensation, however, for the cosy hours when the lamps are lighted are perhaps the best-loved time of all. It is then that one draws the curtain close, and settles down in an easy chair with some favorite book or a piece of needle-work, when one listens to music, joins in it, perhaps, while the fire crackles merrily and defies the cold without.

Be it night or be it day, the season has come when everything must be cosy and snug, and soft, warm rugs, down pillows, springy sofas and cushioned chairs are luxuries that seem almost necessities. In furnishing a house one is apt to choose the fittings according to the season when one is buying, and, as this is oftenest in the spring, many houses have a

winter bareness that suggests to the housewife all sorts of draperies and devices to fill in the craneries, as nature does in the outer world by her covering of snow. There is nothing which furnishes as much as rugs. If one have hard-wood floors, rugs are absolutely necessary. The bare, shiny floor which is such a delight when the thermometer registers dangerously

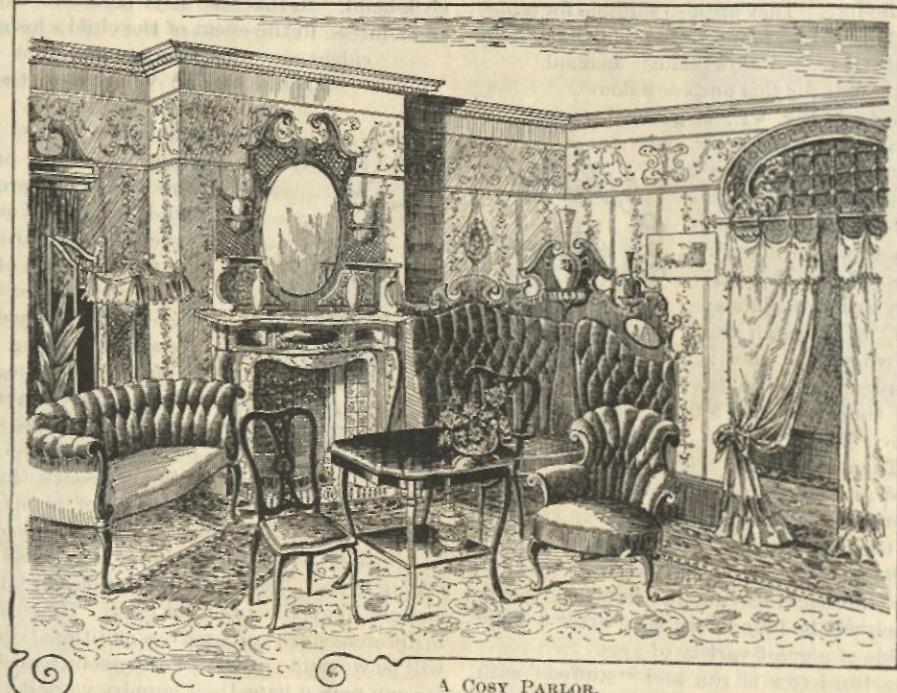
near the century mark, gives one an absolute shudder when the mercury is coqueting with the zero. And the rugs which we see in the stores are enough to tempt an anchorite. Of course the oriental varieties are the most beautiful, but they are also the most expensive, and the majority of people are content with the excellent imitations which may be had at very reasonable rates. These are just the thing to spread before chairs and sofas, in doorways and bay windows; they make handsome and durable table covers and, best of all, they furnish the richest possible style of drapery. As curtains for an entire room they would be almost impossible without a great expenditure of time and money in order to secure examples which harmonize well, but for portières they are ideal, if one crave an oriental effect, which is oftenest a warm one. Goat-skin rugs are the cosiest kind imaginable; they come in black, white, and gray, and these colors may all three be used in one room or only one variety need appear. To me they seem perfection laid before the fire-place, and the children think so, too, for they always stretch out full length upon them and usually some live toy, such as a puppy or a kitten, is glad to share the soft spot with them. For a bedroom these

rugs are delightful at the bedside where one's bare feet may cuddle into the long, soft hair on jumping out of bed. A very good substitute for them are rugs artificially made of a long, soft wool and dyed in every conceivable color. These come in many sizes and are really cheap. They make very nice cushions for common cane rocking-chairs. A very pretty one was recently seen by the writer. The chair was a low rush-bottomed rocker without arms, costing fifty cents. With a little white enamel paint it was transformed to some extent, then two of the small rugs just mentioned were purchased. They were gray and only two feet long, worth fifty cents each. One was placed on the seat and allowed to fall almost to the floor in front, being fastened at the four corners of the seat by bows of pink satin ribbon. The second rug was placed on the back of the chair and fastened at the upper ends by two bows. Nothing prettier or cosier could be imagined, and when

the chair was occupied by a happy young mother with a tiny baby, the effect was homelike in the extreme.

For those who can afford them, genuine rugs, tiger, bear-skin and the like, are magnificent, but these are beyond the reach of the majority, so we only mention them in passing.

Curtains have so much to do with warmth and with the appearance of



A COSY PARLOR.

comfort that they are an important consideration in all winter furnishing. Little sash curtains of some transparent material placed close against the glass are a necessity in the city, where one's neighbor can look into one's rooms without the slightest effort; they are desirable even in the country where the casual passer-by may chance to see too much of one's family life. Apart from these there are the outer window hangings. These should be as rich in effect as we can afford to make them. Of the rich silken, velvet and damask hangings I say nothing, for if these are used the housewife will have no hand in arranging them; such handsome materials require the experienced hand of the professional upholsterer. There are many curtains and portières of light weight and pretty color which may be had at the large dry-goods stores yet which have no precise name. These range in price from two dollars a pair up to fifteen or twenty. One of the prettiest things in this line is the Smyrna slumber rug which comes in bright blues, reds and yellows and is equally pretty for a portière, a couch cover, or a piano or table cover. They are so soft that they drape beautifully, and their rough, woolly surface makes them cosy and warm in appearance.

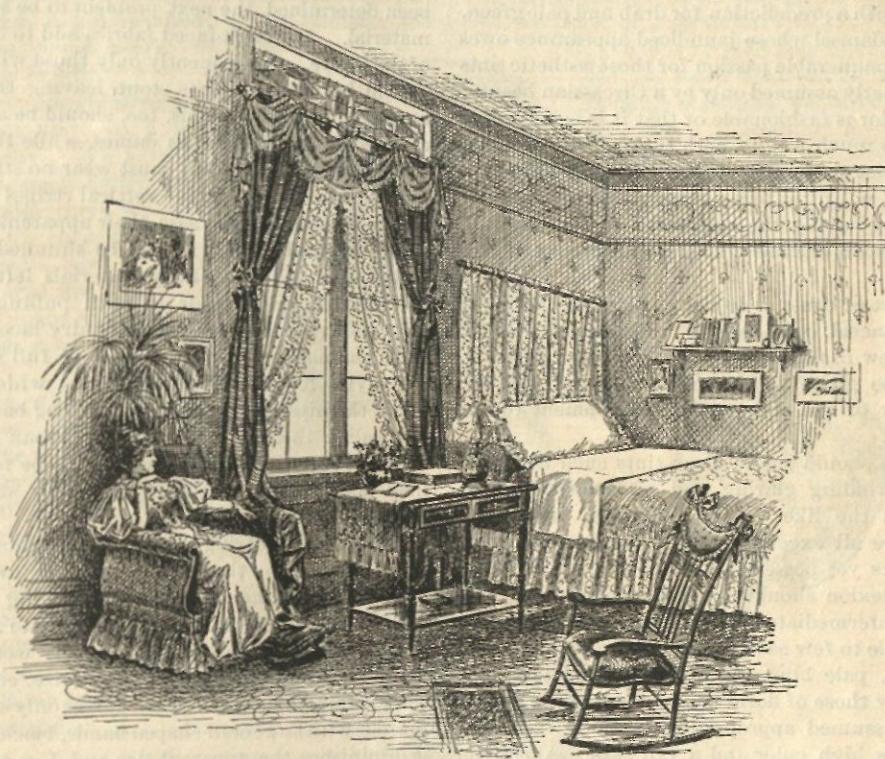
On page 66 we show our readers a corner of an old country house not far from Baltimore, Md. The young owner had brought a new mistress from a northern city to rule in the old homestead and had wisely abstained from any attempt to beautify the place, leaving that delight to his bride, so that she would feel when the improvements were finished that everything about them was her very own. The original furniture was of substantial English style, heavily padded with solid mahogany for such woodwork as showed. The young housewife wisely left this unaltered except for some polishing and recovering, mohair plush of a rich olive green being selected for the latter. Two dilapidated sofas were joined to form a corner-piece, and a carved mahogany top was placed above this with a bracket on which my lady placed an exquisite vase, one of her wedding presents. The old mirror, which had stood above the mantel-piece ever since the house was built, was given a fresh coat of gold leaf, and some little shelves gave it a more modern air. The mantel shelf, suggesting a consol of the days of Napoleon, was left untouched, forming a species of frame for the pretty brown tiles that surrounded the grate. The walls were covered with a paper resembling cretonne, a pompadour vine in pink alternating with a group of narrow stripes in green, against which a few dainty equarelles and old-fashioned miniatures showed prettily. A polished mahogany table with its vase of fresh cut flowers and its jar of pot-pourri was flanked by some graceful, slender chairs, and a tall piano lamp shed its light upon a sofa placed near the fireplace. Oriental rugs were placed here and there upon the soft Wilton carpet and gave an air of luxury to the room, while a modern grille of mahogany and a handsome portière modernized the old-fashioned square doorway.

The modern fashion of covering walls with woven materials instead of with paper, allows one to use considerable ingenuity in the decoration of a room and to give it a decided touch of individuality. One young woman covered the walls of her bedroom with brown denim on which she had painted a bold design in old rose shaded by green. For a dado the same design was used, with an upper edge of solid rose shading down to nothing. Of course even denim is more expensive than wall paper, which can be bought at very low prices, and individually, if I were covering the walls of my room, I would prefer one of the papers which have cretonne designs. Some of these are as soft as velvet, while others resemble satin, and still others have the very twill of cretonne and the rib of old-fashioned dimity.

When the mistress of the Maryland manse turned her at-

tention to the decoration of her own bedroom, she very sensibly took into consideration the character of the climate. Now, this is by no means torrid, and in the winter the mountains around the city of Baltimore are covered deeply with snow for many months, but the spring and fall are warm, and the summer is veritably hot. So, in furnishing her bedroom, madame decided to dispense entirely with carpet. The floor was covered by a second one of hard wood scarcely thicker than veneer and on this were spread a single large rug in the centre, and a number of small rugs in every possible spot. The bed was of iron, painted white, and provided with a first-class spring and a mattress of extra fine curled hair. Around the bottom of the bed was a valence of yellow satin of medium quality covered with lace and at the head two upright iron bars were connected by a third placed horizontally, from which hung a curtain of lace-covered satin gathered on a second bar at the lower edge. A circular bolster was covered with yellow satin, and in the daytime had

an additional cover of fine lawn through which the color showed plainly. A spread of yellow satin was covered with lace and in the centre was set an oval medallion on which was embroidered madame's monogram; an edging of lace made a pretty finish for the sides. Above the bed on one side where it stood against the wall was a little shelf holding a few books and a photograph, while, on the other side of the bed, a lamp stood upon a table in such a manner as to en-



A SIMPLE BEDROOM.

able the lady to read if wakeful. A window near by was prettily draped with white muslin curtains and heavier ones which could be removed in warm weather, and near this window was placed a genuine Sleepy Hollow chair from which one could command a view of the winding mountain road, of the swiftly flowing river beyond and of the distant railroad which was almost the limit of vision. A pretty dressing-table stood between two other windows. It was a plain pine table, its lower portion curtained round with satin and lawn and on top of it a mirror and a few little drawers purchased separately and looking very handsome above the white and gold, while in front of it lay the pretty ivory brushes, the tortoise shell comb, the silver powder box, button hook, etc. The wash-stand was a table with a shelf underneath covered in the same manner as the dressing-table, the china being pure white with a simple gold band for its only decoration. A chiffonier held the dainty linen of madame's trousseau, and on a centre-table, with a pretty white and gold cretonne cover, were placed a few favorite books and the indispensable work-basket, which is such a companion to a woman living in the country.

## The "Fitness of Things."



OMBINATIONS of color and their suitability to the individual, though a matter of supreme importance to all who would be dressed effectively, are subjects but little appreciated and less understood by the rank and file of womankind.

A stout, florid dame, gowned in flaming plaid or highly-colored brocade of

wall-paper design, is simply appalling. Hardly less so is the shallow-faced maid with a predilection for drab and pale green, or the dark-skinned damsel whose jaundiced appearance owes its origin to her unconquerable passion for those aesthetic tints which could be properly assumed only by a Circassian beauty.

The fact that a color is fashionable or that it is beautiful in itself, carries far too much weight with the ordinary woman. Even those who do not pretend to follow the mode closely in any other particular, will often array themselves complacently in some trying color having the sole merit of novelty, and, thus habited, will disport themselves before the eyes of a long-suffering public.

The primary object of dress is to accentuate the charms of the person and to conceal, or at least to mitigate, the defects. With this end in view in the selection of a costume, due consideration should be given to the color, material and the general adaptability of the style of its development to the figure of the wearer.

The pale brunette should select clear tints such as white, violet, black, etc., avoiding glaring and undecided hues, as yellow, cherry and the like. Rose, primrose, buff, lilac, brown and violet are all excellent shades for her who lacks bloom in her cheeks yet possesses a clear white skin, while those of olive complexion should avoid extremes either dark or light, favoring intermediate colors, as rose, golden brown, etc. Gray is suitable to few save the elderly woman and the young girl. Green, pale blue and tints that subdue color should be selected by those of florid complexion, while almost any shade can be assumed appropriately by those fortunate maidens who possess high color and a fair skin. Albeit the tint of a garment may make or mar the finest complexion, its influence upon the figure is even more marked.

Color, of course, affects the apparent size. A stout woman appears infinitely smaller in black than in any other hue, and *per contra* it seems to place a slight, willowy form in the realm of shadows. The optical effect of white and all light colors is to enlarge the object, rendering those inclining to *émbonpoint* almost mountainous in outline, while at the same time transforming the sylph-like maiden into a vision of loveliness.

But even those whose figures are not extreme cannot afford to select colors indiscriminately. The law of contrasts should be studied and vigorously adhered to. There should be one dominant color to which all others must be subordinated, the contrasting shade, as a general thing, occupying less space than the groundwork of the costume.

Now, how are we to determine the harmoniously contrasting color for a given material? Here is one way which is both scientific and practical, and is withal easy of accomplishment:

Put a red wafer on a sheet of white paper and look at it steadfastly for a moment in a bright light. Then instantly fix the eyes on another part of the paper and the wafer will

still be seen, but instead of being red it will be green, which is its complementary color. If the wafer be yellow the phantom one will be of violet, if blue of orange, and so on.

By this means the primary contrasts may be determined and these, being judiciously modified, will give attractive combinations. For instance: no one would think of combining light blue with orange in a costume. The effect would be undeniably gaudy; yet the former will unite admirably with écrù or corn color, which are less intense forms of the primary shade. Of course, other colors can be used effectively with light blue—golden brown, for instance—but satisfactory results cannot be depended upon by the inexperienced.

The proper color of the costume and its accessories having been determined, the next problem to be solved concerns the material. All rough-faced fabrics add to the size and breadth of the figure. Consequently only those with a smooth surface should be chosen by the stout, leaving the others for those requiring breadth. Plaids, too, should be avoided, and stripes adopted by the ponderous dames, while the tall and willowy may revel in tartan, but must wear no stripes unless they be horizontal or diagonal, the vertical stripes being left to short people wishing to increase their apparent height. Brocades of pronounced pattern should be shunned by the stout, and India silks and soft, clingy materials left severely alone by the slender, unless made up with puffings, ruffles, flounces, etc., and trimmed with clouds of airy lace.

A common error with women of full figure lies in selecting styles for making their dresses which render the lines about the hips too conspicuous. A long basque is far better for concealing these ungraceful effects than is a short one. Of course, for such figures there should be no unnecessary fullness about the bust; little trimming should be used, and should be put on as flat as possible.

No article of wearing apparel merits more consideration from the *élégante* than that of gloves. The average woman purchases them without regard to anything save color and size, and even in these particulars lacks taste and discrimination. She buys the shade that is generally worn and permits the clerk to measure her hand for the size, either of which practices is fatal to success. Dark gloves only should be selected by persons with large or ill-shaped hands, black being preferable, as it diminishes the apparent size and does not attract attention by its color. Suéde is held by many to be the most becoming glove to an ugly hand although the *glacé* kid is favored by some on account of its wearing qualities.

The future "set" of a glove depends upon the care with which it is first adjusted to the hand. For this reason all careful women have them tried on when they are purchased, thus gaining a double advantage: the certainty of a superior fit and the chance of any defect in the kid becoming apparent at the time. Those whose hands are conspicuously long and thin should not wear gloves which extend far up the arm, and the reverse. Bracelets are extremely favorable to this kind of hand, as they shorten its apparent length incredibly.

A proper appreciation of one's merits and defects would work miracles toward ridding the world of the badly dressed woman. An hour's time spent before a mirror, in a detailed and impartial analysis of oneself, would suggest a host of hitherto undreamed-of improvements in the matter of dress. You might observe that your complexion was a little more sallow than you had supposed; that your eyes were not so bright as of yore, and that your girth was increasing at an alarming rate. You might, indeed, be a trifle sadder, but you would be much the wiser.

## Some Hints About Sleeves.

THE possibilities of an old gown can hardly be appreciated without a thorough study of sleeves. Whatever may be done to bodice and skirt in the way of reshaping and retrimming, will always be secondary when compared to the transformation obtained by a change in the sleeves. These, once so small and close and plain, trimmed at most by a cuff-like bit of gimp, are now as important as the waist itself, requiring fully as much material, being made in many pieces, with as great variety of shape and trimming as any bodice can boast.

The subject is one which allows great scope, as a glance at our illustrations will show, and yet we have taken only a few of the many possible types. Our first group shows only sleeves suitable for street dresses or house costumes on occasions when full dress is not required; yet by omitting the lower portion these would nearly all make up prettily in elbow length.

No. 1 is uncompromisingly streety in its effect, and would not serve as a model for anything very dressy. We have shown it here in taffetas of a small dotted design. By using pattern No. 2342, there will be no difficulty in obtaining the correct shape. On the inside seam is sewed a band of black velvet over which the outer sleeve is laced in such a manner as to seem open over a velvet undersleeve.

No. 2 is a sleeve which has great possibilities. Pattern No. 2652 was the model used; it has the very latest slope at the shoulders, the stiffness being entirely removed by adding a few flat lace ruffles. The sleeve is of the leg-o' mutton shape, and the lower portion is covered by a lace cuff of elbow depth, a little tab being allowed to extend a trifle farther up.

No. 3 is of dark blue cloth and has an upper puff and closely fitting lower portion, for which pattern No. 2625 was used. The original model has a cap, but this is here omitted. The upper puff is circular and very full. Bands of cloth of a lighter blue, edged with dark blue stitching, are placed just above the elbow, and similarly embroidered bands finish the cuff. This model would be very handsome if made of any light-colored material with the bands of embroidery, lace, or lace-edged material of the same or contrasting color, and for semi-dress occasions the lower portion may be entirely omitted.

Another model, which will develop as well in fancy fabrics as in cloth of all grades, is shown in No. 4. Our model was a buff cloth with a figure in dark brown. It is of gigot shape, like No. 2396, the model used. The fullness is held in tiny stitched pleats alternating with strips of ribbed braid. A similar decoration is arranged in a species of cap at the top of the sleeve.

All these sleeves can be made of silk or velvet and added to any costume without regard to the original material, except inasmuch as harmony of color and suitability of fabric are

concerned. In an evening dress the sleeve is often the finishing touch which makes or mars the successful effect. For these sleeves there are many patterns, but in most instances one can do as well without any. For instance with No. 5. This is merely a bunch of three loops of ribbon of graduated size placed one above the other. A close twist of ribbon is run around the armhole, and three narrow bands of it are placed about the arm below the shoulder fastening at the armhole.

No. 7 is almost as sketchy. Just below the shoulder is a circular puff of corn-color silk; to this are attached narrow bands of brilliant Delft blue velvet held where they cross and at their joining with the shoulder band by large sapphires. They are continued up to the throat where they join a jewelled necklace, or if preferred they may stop at the shoulder.

No. 6 is considerably more pretentious in quantity, at least, than either of two already mentioned, yet nothing could be more simple of construction. Absolutely no foundation is really necessary, but a plain coat-sleeve lining may be used if desired. The outer sleeve is composed of alternate bands of gray ribbon and pink silk muslin. Just above the elbow a bow of ribbon makes a puff of the upper portion and a frill of the lower, while around the whole are grouped triple rows of cut steel beads, and an ornamental piece of steel passementerie forms a shoulder-piece.

No. 8 had better be made by a pattern. Probably No. 2399 would be the best one to use, the lower portion being entirely

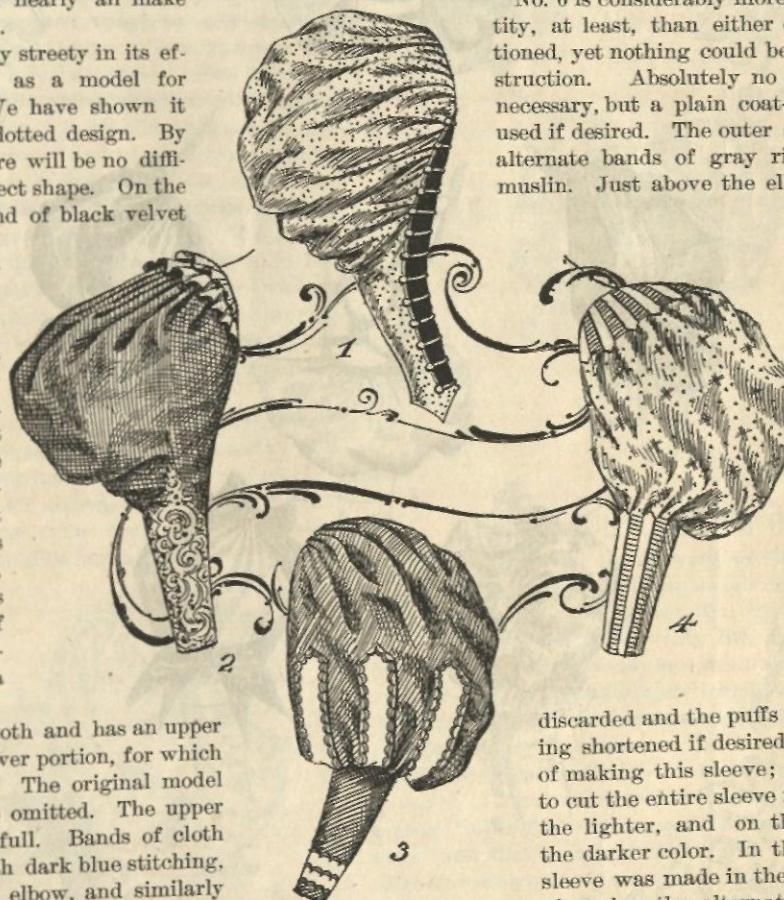


FIG. I.

discarded and the puffs of the upper part being shortened if desired. There are two ways of making this sleeve; the less troublesome is to cut the entire sleeve from one material, say the lighter, and on this to place bands of the darker color. In the present instance the sleeve was made in the more difficult manner of sewing the alternate bands together, and the stripes of black satin and the alternating

sections of pale blue silk being joined at their edges and finished top and bottom by a band of black satin and a small bow.

No. 9 is really quite a sleeve. It is modelled upon pattern No. 2412, but the butterfly effect is less pronounced and the garniture of lace and ribbon really make the sleeve what it is.

No. 10 is fashioned by pattern No. 2369, only the upper puff being used. Our model was of white satin with maroon velvet bows top and bottom.

Handsome reception gowns remaining from last season may be made like new by a judicious alteration of the sleeves, and this will not be difficult with such models as in Fig. III. These are both copied from renovations actually made. The

original pattern of the sleeve shown in No. 11 is No. 2658, but where the sleeve had a Shirred cap the material was allowed to spread. A jaunty bow divided the fullness into two portions, and two little ruffles were placed at the wrist. Rows of small jewels radiated from the bow at the top and ran from wrist to elbow on the lower part of the sleeve.

No. 12 shows the possibilities of pattern No. 2572. The cut was in nowise altered, but the bournouses at the top were ornamented by a handsome design in silk embroidery and a similar decoration was placed on the cuff.

Fig. IV. is an another group of evening sleeves, so many of which are now in demand for the dances of the coming season. No. 13 is really nothing but a bow, with a piece of lace falling from it and a rosette finishing the top.

No. 14 is modelled by pattern No. 2412, the edges being outlined with lace. This sleeve is particularly becoming to the arm and is very simple of construction.

No. 15 is a Paris model, and permits a great many variations of color and material in the making.

Pattern No. 2735, differently shown on page 10 was used in making this sleeve. The palest of lavender figured silk formed the upper portion, straps of the same being continued across the lower part. This is of white chiffon gathered very full. Such a model as this would be charming in all pale colors and rich materials. The new Delft blue in *mirroir* velvet for the upper portion would harmonize beautifully with corn-color, pale blue or white, while black chiffon and red velvet would be strikingly handsome. This model has so many possibilities that contriving variations of it is a real pleasure.

No. 16 again is merely a bow with a bit of accordion-pleated chiffon beneath it and a pattern for it is entirely unnecessary.

It may seem to many that we have been remiss in giving only those patterns which are adapted to grown people. But it is so easy to modify these in such a manner as to suit our little folks that it would really be superfluous to illustrate models exclusively for their use. These little people have a faculty for growing very rapidly and the speed with which sleeves recede from wrists or *vice versa* is astonishing. Another wonderfully rapid operation is the wearing out of

the under portion of the sleeve, which shows the lining in a very few weeks and the little bare arm soon after. For worn places there is no remedy except by a patch or a darn, or better still by renewing the entire under-arm piece. With this in view, it will be found a saving of time to select a pattern which has two seams, or even one with an upper puff and a smooth lower portion, in order that the quantity necessary to remove may be reduced to a minimum. The length of a sleeve may easily be increased by the addition of ruffles or of bands of trimming beneath which there is no cloth, their width being added to the length of the sleeve. Trimmings such as lace are not desirable for the little one's winter gowns, because constant wear at school, where there is considerable romping, soon reduces them to a very bedraggled condition.

One of the most marked peculiarities of the sleeves of this season for both large and small is the dividing of them into sections. They are made in any number of pieces, and as a rule the seams which join these are either corded or strapped. The latter is more stylish on outer wraps and the former on dresses. Tailors and dress-makers do not confine themselves to the same material or even to the same color as the dress for these straps. On a very pretty light gray coat recently on exhibition, the buttons were of very dark smoked pearl; the straps which covered the darts and continued up to the arm-hole were of steel gray, and other straps which outlined the yoke in the back and extended down the outside of the sleeve were of the same

color. The effect was exceedingly handsome.

A great many sleeves have the sections joined together and four or five rows of stitching to mark the line in place of a strap. On dresses, what our grandmothers called a "piping" is put between the sections of a sleeve. More often than not this is of contrasting color, or at least of a different material.

Owing to the 1830 styles which prevail, it becomes necessary to have the upper portion of the sleeve quite flat, but at the same time the fullness which is *de rigueur* above the elbow, or more accurately at the bust-line, requires a large amount of material even at the arm's-eye. In order to reconcile these two requirements, the simplest mode is the use of a cap. This



FIG. II.

fits the arm at the shoulder as closely as the underlining usually does. Sometimes the cloth of the sleeve extends under this to the shoulder seam, but in many cases it begins at the lower edge of the cap, and, being circular in cut, is quite as full as is necessary. Another arrangement shirrs all the fullness at the top of the sleeve into a simulated cap. The shirring may be done with silk of a contrasting color or may be covered with narrow ribbon of either silk or velvet, or with silk cord. Or in place of these each line may have a tiny ruffle of narrow lace upon it. This will have the effect of broadening the shoulders, and as this is what most young girls need, the result is good. Any amount of trimming, in fact, may be put at the top of a sleeve as long as it does not prevent the fashionable slope.

The bishop-leg-o'-mutton sleeve is another novelty which has sprung into favor. As the name tells us, it is a combination of two styles which have been with us for years. The leg-o'-mutton has been much used on garments of all kinds, but the bishop sleeve seemed unsuitable for any but rather *négligé* costumes. There was always a sort of slovenliness in its formless droop that suggested wrappers and dressing sacques rather than dresses and coats. Now, however, by joining it to the *gigot* sleeve it has acquired a more natty appearance, and instead of clinging closely to the arm it stands out in a more becoming fashion. It is an ideal sleeve for the loose coats, so long popular abroad and now becoming equally so here. They were used on a Redfern model, which the writer had the good fortune to see. The coat was of green cloth made with a straight yoke front and back. The cut in front allowed the fullness to fall in the manner shown in No. 2697 on page 28 of the "STANDARD" DELINEATOR for October, while the back had two box-pleats of medium size to provide sufficient fullness. The sleeves were of the bishop-leg-o'-mutton style with a shaped cuff edged with mink, the same fur edging the collar.

Although the present mode in sleeves is exceedingly unfavorable to the short, stout woman, a little consideration will enable her to wear the current fashions without serious detriment to her appearance. Of course, she must not permit her sleeves to be cut over-large. The least possible material consistent with the style should be her motto.

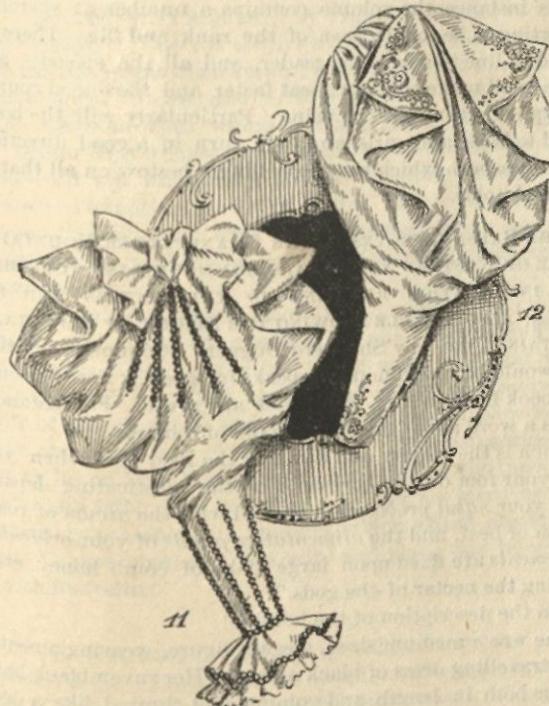


FIG. III.

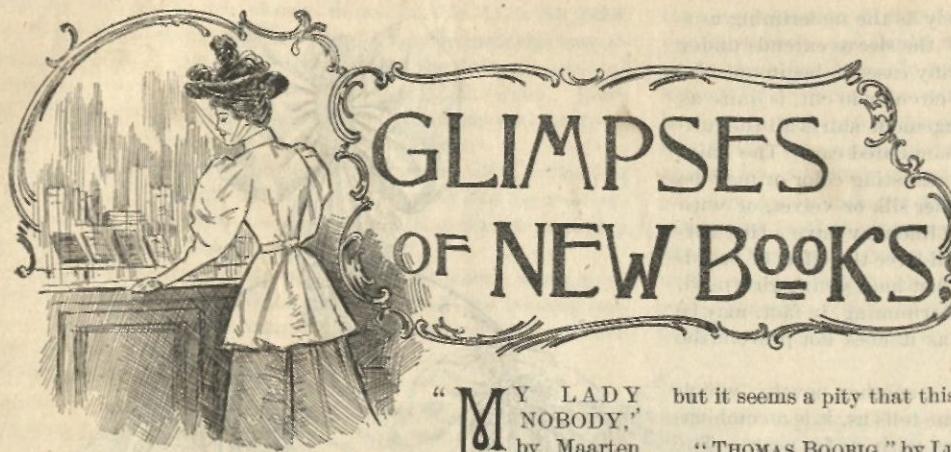


FIG. IV.

#### NAPOLEON'S VIEWS ON LOVE.

**A**MBITION and pride were so clearly the dominating traits of the great Napoleon's character that it is not surprising to discover that his ideas regarding love were, even in his early life, flavored strongly with cynicism. He was scarcely more than a youth, indeed, when he wrote an essay upon the subject which, if it may be taken as expressing his own views throws a curious side-light upon his complex personality. Considering the fact that when he married Josephine de Beauharnais he was wildly, extravagantly in love with her, it is surprising to find him expressing the belief that love is "injurious to society and to the happiness of individual men," and that it is an evil, a curse, a horrible tyrant, fatal alike to reason and a "sense of duty." The last impeachment is peculiarly impressive, coming from a man whose fetish was ambition; and whose career prompted one of his biographers to declare that this great conqueror before whom the whole world trembled was unrestrained by conscience and unscrupulously selfish; and another to pronounce him "capable of the meanest frauds as well as the most colossal crimes." And yet it is a matter of history that Napoleon had many small affairs of the heart. He always seemed rather ashamed of them and conducted them with the utmost secrecy. Everyone remembers how Fouqué nearly lost his official head because in over-anxiety for his imperial master's safety, he discovered a love affair which the Emperor was quietly carrying on. Nevertheless, it might have been better for Napoleon and for France had the love he despised shed its softening and restraining influence upon his dauntless heart.

[NOVEMBER, 1895.]



**M**Y LADY NOBODY.

by Maarten

Maartens.

(Harper & Bros.) It is always a delight to take up a book by this well-known writer. We are sure before reading it that there will be no sermons or lectures included in it, except such as are furnished by the lives of the various characters. There is always a wholesomeness, too, about the plot which makes one secure, in giving the book to the younger members of the family, that nothing will place before their young eyes any phase of the seamy side of life so disguised as to make it seem right and desirable. As long as there are human passions, so long will sin endure, and if a book is to be true to life, evil must figure in it. But Mr. Maartens shows it as it is; there is no possibility of mistaking it for good. My Lady Nobody is a young girl of no special social pretensions who marries an aristocrat. In doing so she condemns herself to a life which is an endless struggle against debt in order to keep the family property intact. In addition she is also constantly subjected to the snubs of her husband's mother and aunt who live with him. The hardest part of the burden, however, is the dislike of the poor people of the village who look upon her as in some degree one of themselves and therefore an interloper at the manor, whose owner they venerate with all that love and pride in blue blood which so strongly marks the European peasant. The death of her husband and child make My Lady Nobody's position harder than ever, and when at last a younger brother returns from distant battle-fields, loaded with honors, to inherit his title but not the estates, popular hatred of My Lady culminates in a night attack on the manor with the intention of burning it. Of course all things come right in the end, as they sometimes do in life. The pictures of home life in Holland among all classes take the reader into an unfamiliar field, and the description of the horrors of far Acheen and the bravery of the soldiers there make the Dutch heart throb with pride and cause all readers to wish that those chapters had been extended. "My Lady Nobody" is a book which should be read by every household. The only regret connected with it is that the translation should have been entrusted to a person indulging in such little eccentricities of diction as "of evenings" and the like.

"THE VEILED DOCTOR," by Varina Anne Jefferson Davis. (Harper & Bros.) It is such books as this which make one ask why women write. Why was this book written? There is absolutely nothing in it. Plot there is none. This is pardonable when character studies make a book a collection of *genre* pictures; but here we have nothing of the kind. The *dramatis personæ* do not unfold and develop; they do not impress their peculiarities upon us by means of their actions. They are described, written about. Nor is the lack of incident atoned for by any pictures of life in the sleepy little town; not one glimpse does one get of the inhabitants in their

but it seems a pity that this should be its only merit.

"THOMAS BOOBIG," by Luther Marshall. (Lee & Shepard.) In the preface to this work the author makes use of Biblical statistics in order to prove it possible that his hero attained enormous proportions requiring a house with a seventy-foot wall with a door sixty feet high by twenty-five broad. Naturally the whole tale hinges on the size of Thomas Boobig, and the various incidents caused thereby are told amusingly and without exaggeration. As long as Thomas remains at home there are charming pictures of New England life to interest the reader, but when the young man goes to California and begins prospecting and investigating, the book becomes tiresome. The young man's final disappearance in the crater of an extinct volcano was as good a way as any of ending him. There is no love story connected with Thomas Boobig. How could there be without creating a woman of approximate size? But the book contrives to be interesting without one. In places Mr. Marshall becomes a little didactic, but this we can easily forgive him.

"THE WATCH FIRES OF '76," by Samuel Adams Drake. (Lee & Shepard.) A book regarding Revolutionary times ought to be interesting. Now that patriotism has become fashionable, and that men and women are indulging their pride of race as Sons and Daughters of the Revolution, Colonial Dames, etc., such a book should be doubly welcome. In this instance the volume contains a number of sketches purporting to be told by men of the rank and file. There is not a dull line to weary the reader, and all the episodes are such as will make the heart beat faster and the blood course more quickly through the veins. Particularly will the book appeal to boys and girls, and will turn in a good direction that enthusiasm which they so willingly bestow on all that is good and noble.

"THE BALSAM GROVES OF THE GRANDFATHER MOUNTAIN: A TALE OF WESTERN NORTH CAROLINA MOUNTAINS; TOGETHER WITH INFORMATION RELATING TO THE SECTION AND ITS HOTELS; ALSO A TABLE SHOWING THE HEIGHT OF IMPORTANT MOUNTAINS," etc., by Shepherd Dugger. Comment on this book would be superfluous; it speaks for itself. For the benefit of book lovers a few quotations are given. For instance, here is a word about the dining-room of a hotel:

"Such is the variety and flavor of the food that when you place your foot on the threshold of the masticating department, your *nasal proboscis* is greeted with the aroma of roast mutton or beef, and the *alimentative pupils* of your *orbicular instruments* are fixed upon large slabs of comb honey, etc., rivalling the nectar of the gods."

Then the description of the heroine!

"She was a medium-sized, elegant figure, wearing a neatly fitted travelling dress of black alpaca. Her raven black hair, copious both in length and volume, and figured like a deep river rippled by the wind, was parted in the centre and

homes or elsewhere. The hero is a prig, the heroine as bad. As to the style, what need to do more than quote? "The house's garden," "took her place in the society it was her lot to fill," "I feel like something was going to happen to me tonight;" this last in the mouth of the heroine, supposed to be a woman of culture. Of course the book will sell, having attached to it the name of the Daughter of the Confederacy,

combed smoothly down, ornamenting her pink temples with a flowing tracery that passed round to its modillion windings on a graceful crown. Her mouth was set with pearls adorned with elastic rubies and tuned with minstrel lays, while her nose gracefully concealed its own umbrage, and her eyes imparted a radiant glow to the azure of the sky. Jewels of plain gold were about her ears and her tapering strawberry hands, and a golden chain, attached to a timekeeper of the same material, sparkled on an elegantly rounded bosom that was destined to be pushed forward by sighs, as the reader will in due time observe. Modest, benevolent, and mild in manner, she was probably the fairest of North Carolina's daughters."

And again farther on:

"The beautiful rhododendron bloom that embossed her bosom, now rose and fell with a deep sigh that pushed forward the elegantly rounded prospect behind it."

Her lover proposes an immediate wedding and when the heroine objects to it on the ground of having no dress:

"'The foaming falls,' he replied, 'will lend you from their white spray a queenly robe. The benign woods will deck it with flowers more gorgeous than the artist can paint, and the harmonious melody produced by the combined musical agents of flood and forest will do honor to the occasion!!!'"

Is there any wonder that the schoolma'am consented? Is there any wonder that she should remark:

"'What a profusion of beautiful words you utter, Charlie?'"

When you remember that this impassioned tale of love and jealousy is interwoven with all sorts of information useful to the tourist, and that you learn in the same book that Mulatto Mountain is 4,687 feet high, and Hominy Cave, at Sol Davies's, is exactly 2,542 feet above the sea level; that the Richmond and Danville line runs solid Pullman trains, with no extra charge for fast time; that Theodore Franklin and others supply comfortable board at twenty-five cents a meal; and, not least of all, that Mr. Shepherd M. Dugger, the accomplished author, himself keeps a tavern where the feeding is good and rates reasonable, you are ready to admit that you are getting your money's worth in this book.

"DOCTOR GRAY'S QUEST," by Francis H. Underwood. (Lee & Shepard.) There is always a melancholy interest attached to the last works of an author, even though he has not been a pronounced success, and to this we must attribute some of the welcome with which the late Dr. Underwood's book, "Doctor Gray's Quest," was received. As a novelist, Dr. Underwood was unpopular; he was wanting in some of the essential qualities of a fiction writer. Especially was he deficient in that vivid kind of imagination which conceals the author and renders the personalities of his characters clear and defined.

"Doctor Gray's Quest" shows the thoughtful, informing side of the author, but the marks of literary industry and literary *finesse* are so evident through it all as to be almost painful. Upon a well-described background of the picturesque home life of Little Canaan and historic pictures of New England, the characters are cleverly drawn. The mainspring of the story lies in Dr. Gray's search for proof of the innocence of Florian's father, but mingling with this are many bright and pleasing incidents and episodes which afford elucidation of the Yankee character and wit, and place one in sympathy with its feeling.

"THE MISTRESS OF QUEST," by Adeline Sergeant. (D. Appleton & Co.) The author has added another to the brave women of fiction, in the heroine of her latest novel, "The Mistress of Quest." Quest is a large farm-land in one of the north-

ern shires of England, and the mistress a large-hearted and strong-minded young woman who has grown up on it with her grandfather and at his death inherits its management. Healthy in beauty and manner, and strong in sense, principle and feeling, she is a representative of rural life at its best, contrasting vividly with her half-sister who is beautiful, luxury-loving and sickly, and who has been brought up in London. Her neighbor, the Squire, a typical country gentleman with a long pedigree, falls in love with the mistress of Quest and she with him. This is the beginning of her ordeal in the fiery furnace of her life which the novel admirably describes. For, first of all, the Mistress of Quest, knowing that Lady Adela, the Squire's mother, would object to his wedding a farmer, disguises her love and sacrifices herself; and then the half-sister appearing on the scene, temporarily detaches her lover's admiration, and appropriates him. The course through the tangle of events by which things are finally righted is ingeniously conceived.

"A MADONNA OF THE ALPS," translated from the German of B. Shultze-Smith, by Nathan Haskell Dole. (Little, Brown & Co.) Among the writers of fiction who have recently risen in Germany, the author of this story is among the best. It is not so much, presumably, by reason of his constructive skill in shaping a story, as by the exceedingly pleasant atmosphere in which he bathes it. The morbid appetite for exciting plot and incident will be disappointed here, for there is nothing to feed its voracity upon, but instead, only a quiet domestic tragedy, played amidst the eternal hills and ever-beautiful regions around the Lago di Garda on the Italian border, which seemingly exist only for the sake of introducing us to some delightful pictures of Italian landscapes and characteristics. The story itself, through which struts the figure of Felice Calluno and the woman of heroics, his wife, is inclined to be a trifle melodramatic on its sombre side, but when these two are obscured from view and the valleys re-echo with the songs and laughter of the young artists, life is all glad and gay with their pervading and ineffable youth. One finds it requires considerable effort to believe that this is a translation from the German and not from the Italian, so redolent is it of the sunny South, so delicately subtle in its appreciation of the very spirit of life in Italy. After all, the charm of the book lies in the warmly impetuous rush of sweet and lusty youth in its hey-dey of three and twenty summers, entering for the first time the land of its aspirations, inspired with the truly fervent spirit of art. Only once indeed, are you a lusty lad, fresh-hearted, care-free, overflowing with happiness, starting off with unspoiled vigor on one of the roads that lead to Rome.

"ON THE POINT," by Nathan Haskell Dole. (Joseph Knight & Co.) This little book gives us a strong, breezy account of a summer spent in a delightfully unconventional manner, somewhere, the author with his usual delicious inconsequence or the simulation thereof, has omitted to record, but it doesn't matter; we are enjoying ourselves and him so much that nothing matters. There is a slight attempt at disguising the author in the autobiographical character who writes the story of this summer idyll, how he and his family arrived at the governor's cottage, "On the Point," in the rain, with considerably more baggage than the traditional, "big box, little box, band-box and bundle;" how the lighthouse keeper rejoiced them with a pessimistic view of their ever getting anything to eat, and how they set at defiance his predictions and fared most sumptuously every day. Mr. Merrithew is full of knavish quips; the provokingness of him comes out clearly on more than one amusing occasion. We are inclined to think that the author is going to do great things in a line of his own.

## Home Athletics.



**L**A ST month we selected and described the paraphernalia which was to constitute the home gymnasium and which, judiciously used, was destined to work a veritable metamorphosis on the unshapely physique and sluggish brain. We will presently endeavor to explain those principles for using this apparatus upon the application of which depend its practical benefit to the human system.

The science of health, in its relation to muscular development, is briefly this: The nutrition supplied by the food is taken up by the blood and deposited in those different parts of the system needing repair, while at the same time the worn-out material is carried off through the liver, the kidneys and the pores of the skin. If the circulation of the blood is defective, the supply of new material is insufficient to replace the waste, impure matter accumulates, and a vitiated and diseased state of the system is the result.

Muscular exercise serves to remove this impoverished physical condition simply by increasing the flow of blood. After propelling the blood through the arteries, the force of the heart's action is more or less exhausted, necessitating some other impetus to bring the blood back through the veins and smaller blood-vessels. This function is performed by the muscles which, when stimulated to an unusual degree, exert a pressure on the veins forcing the blood onward toward the heart. In this way increased blood and consequent nutriment, are brought to the wasted tissues.

The alternate expansion and contraction of the muscles while in vigorous action, charges them with fresh blood and muscle-making material, bringing an immediate increase in size and strength. The brain, too, receives vast benefit from the quickened circulation, as by this means the blood that has been used is drawn down and replaced by fresh material.

Moderate exertion only should be used in all exercises. Severe labor is worse than none at all, frequently breaking down the very muscles it was designed to develop, or else resulting in a condition technically known as "muscle-bound." When one set of muscles shows signs of fatigue, change immediately to another, if you would avoid serious consequences.

The daily exercise should be reduced to a system, in order that each set of muscles should receive a share of attention and a reasonable proportion of work. An excellent form for regular use for women is as follows. It may be divided into two parts if found too fatiguing. The exercises should be done about twenty-five times by the beginner, gradually increasing to double that amount.

Upon rising in the morning stand perfectly erect, and placing the dumb-bells (which should weigh at first about two pounds)

at your sides, raise them slowly until they almost touch your shoulders. This will develop the biceps.

Next place the dumb-bells on the floor and without bending the arms and but slightly the knees, rise to an upright position the requisite number of times. This will be found of great benefit to the back and loins.

Rest a moment between each series of exercises or, better still, after every dozen movements.

Now lift the bells backward as far out as possible, keeping the elbows straight, and hold them there for a moment. This will develop the under side of the arms as well as the upper portion of the back.

Next raise and lower the dumb-bells over the head to strengthen the upper part of the arm and the shoulders.

With the bells held high above your head, lower them gradually until the arms are extended horizontally from the shoulders, the elbows being kept unbent. This expands the chest wonderfully.

Now for the work on the apparatus.

Seize the handles of the pulley-weights and bring them downward and backward as shown in Fig. III. This exercises the large muscles of the back that control the arms, and will be found a grand chest expander. The exercise may be done sitting or standing.

Again, with the handles in each hand, draw them downward toward the floor, keeping the arms and legs stiff, as seen in Fig. II. This exercise may be made stronger by turning the back to the pulley-weights. It is intended to strengthen the large muscles on the front of the chest and abdomen.

Now grasp one of the handles only and make a movement as though throwing a stone, (see Fig. I.) changing, as soon as one arm becomes tired, to the other. This will develop the muscles in front of the neck and chest, as well as those of the abdomen and legs and is an excellent "all-round" exercise.

Now for the parallel bar, which in this case must be put in the upper place. Simply grasp it with both hands and swing back and forth on it, at first for not more than thirty seconds, always keeping the head well back. This stretches the ribs and expands the chest admirably.

One of the best exercises for developing the triceps, or back-arm, is that known as the "dip." Place both hands on the lower parallel bar, and holding the arms stiff, lift both feet off the floor. Now lower the body until the chin is nearly parallel with the hands; then rise again until the arms are straight once more. This exercise will be found very difficult and should not be attempted until some preliminary work with the dumb-bells has been undertaken.

### SPECIAL WORK.

*For the Fleshy.*—Walking from three to five miles a day has been known to reduce a man weighing some three hundred pounds to less than two hundred pounds in the course of six months. In this case the walk was taken in all weathers and

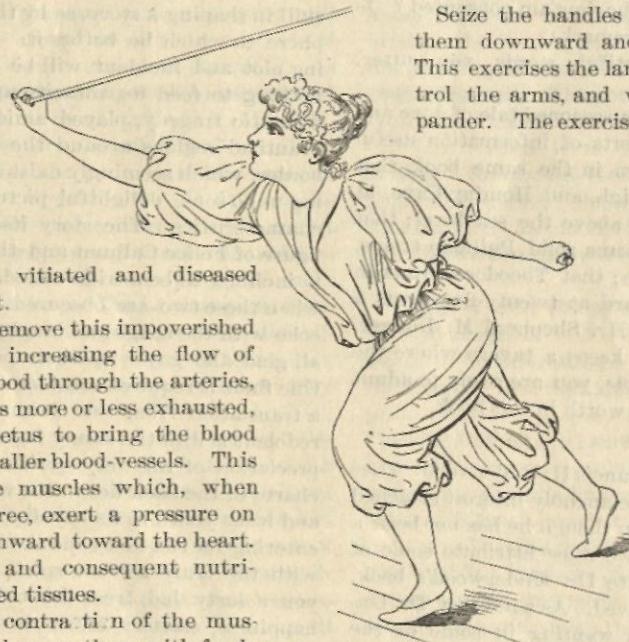


FIG. I.

never once omitted. Running, rowing or horseback riding are also splendid exercises for reducing flesh. Of course the diet must be regulated carefully and all sugary and starchy foods abjured. Beef, mutton, fish, bacon, dry toast, poultry, game, etc., may be eaten by the fleshy, but the consumption of liquids should be restricted at all times, particularly during

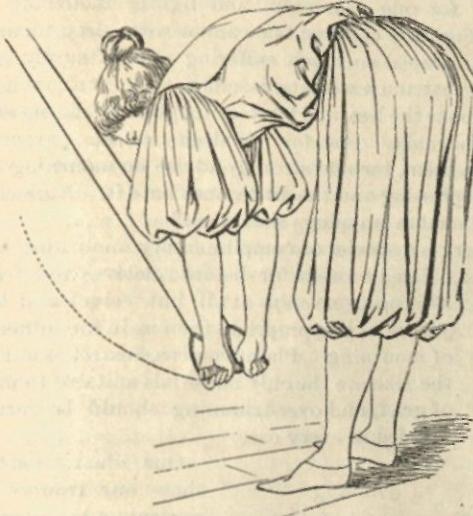


FIG. II.

or within an hour of meals. Vigorous physical exercise, however, is the chief agency in the reduction of *avordupois*. In unusual exercise, the blood is more rapidly oxygenated and the result is the destruction or burning out of the fat. In addition to strict diet and exercise, the fleshy person should not indulge in too much sleep. Six hours should suffice if possible provided no ill effects are felt.

*For the Thin.*—Take plenty of gymnastic exercise. The seeming paradox of increasing and reducing flesh by the same means is explained by the gain in appetite and muscle, necessitating more food being eaten and assimilated and the formation of new tissue. Exercise tends to make the body normal—*i. e.*, if below the proper weight and measurement for your height, to cause an increase; if burdened with unhealthy *avordupois*, to burn it away and substitute muscle in its place. A thin person should sleep as many hours as possible, exercise regularly and eat and drink heartily.

*For the Chest.*—An excellent exercise for developing the chest muscles is the “dip” described above. All work for chest development should be done with the lungs filled with air, the breath being retained as long as possible. Indeed, this should be a feature of all physical exercises. In chest work, however, if the lungs are cramped, there is grave danger of exercise resulting in harm instead of good, and tending to still further contract it. Therefore take deep, full breaths while practising.

Holding the dumb-bells out horizontally, and keeping the elbows stiff, move them slowly upwards and downwards; this will enlarge the muscles of the upper chest, and tends to fill out a flat chest. Running, not as fast as you can, but preserving a uniform speed, is also excellent for this purpose, provided the breath be taken through the nostrils only. Much of the work on the parallel bars, referred to above, acts directly on the chest. The pulley-weights, too, will also be found especially valuable for this purpose. Standing erect under the handles, take a deep breath, and, without bending the arms, draw the handles slowly downward and outward. Repeat until the muscles become tired.

*For the Biceps or Upper Front Arm.*—Any work which demands the carrying of a weight by the hands toward the shoulder, exercises the biceps. The ordinary dumb-bell drill

where the arms are repeatedly extended in all directions and then drawn back, is as good as anything for the development of the triceps, which are, after all, a most important part of a woman's physique—particularly if she be fond of appearing in evening dress and exposing her arms. Almost any work which develops the biceps tends to enlarge the front muscles of the chest as well. Therefore particular attention should be paid to arm-work by the hollow chested.

*For the Triceps or Upper Back Arm.*—The “dip” described above, is an ideal exercise for the development of these muscles, though it must not be attempted until some previous work has been accomplished. Pushing against a wall or extending the dumb-bells repeatedly above your head, are excellent preliminary exercises for getting this part of the arm in condition. When you can do the “dip” twenty-five times without extreme fatigue, your arms will be the envy of most of your acquaintances.

*For the Calf of the Leg.*—Rising slowly on the toes or pressing down with the toes as the foot leaves the ground while walking, will develop the calf of the leg anywhere from one to three inches, if the exercise is persisted in. It is not as easy as it sounds. Try it and see. Hopping on one foot, as well as jumping, rowing (where the feet are pressed hard against the stretcher) and mountain climbing are all wonderful for producing fine limbs and an easy, springy step.

*For a Graceful Carriage.*—The underlying cause of a stiff and ungraceful carriage is the lack of muscular development in the entire body. American women are popularly considered to hold the palm in this respect, throwing their weight, while walking, mainly on their hips and without bending the knee. French women, on the contrary, carry their weight on the calf of the leg, bend the knee at each step, and carry their bodies and heads easily. If the muscles of the calf be contracted in walking and the knee bent at every step, the body involuntarily throws itself back resulting in a lightness of

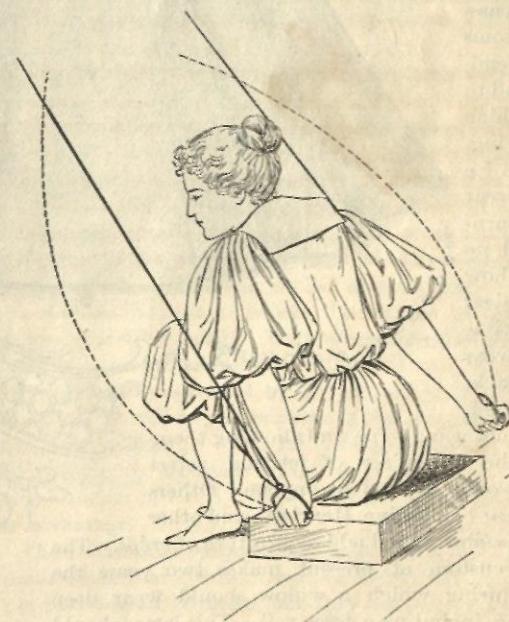


FIG. III.

motion impossible under other conditions. The weight of the body should be thrown upon the loins and the legs propelled from thence without stiffness of any sort. This flexibility can only be gained by suitable gymnastic exercise which renders every portion of the body elastic and pliable. Stiffness will then become an impossibility, and a graceful, elegant carriage will be the natural result.

## Costumes for Mourning.

**W**HEN looking over the provision which fashion makes for her votaries, everything seems to be gay and brilliant, carrying notes of joy in the very gaudiness which marks the colors, in the dash and jauntiness of cut and finish. Yet it is not only the light-hearted who must think of dress; the many who are plunged in grief must no less consider the subject of toilette, and out of their very respect for the memory of their lost ones, they must have their costumes suitable in cut, material and trimming to the sad necessities of their position.

With the coming of death, as with birth and marriage, there are certain customs which prevail almost universally. These were once as inexorable as the laws of the Medes and Persians, but in these latter days every rule is flexible and while some people still hold to the customs of a generation ago, others wear no mourning at all, and society, which always strives for the golden mean, has softened the rigor of passing customs and extended a hand to those which are arriving.

While many wear no mourning at all, no matter how near or dear the relative, others wear plain black, avoiding colors, but not using *crêpe*, and allowing themselves the trimmings of jet and velvet which would be used by anyone. Others again wear bombazine, Henrietta and other lustreless fabrics, and add a garniture of *crêpe*. The general custom at present makes two years the period during which a widow should wear deep mourning, including a *crêpe* veil. This latter should be worn over the face at the funeral, and for as long a time afterwards as is necessary in order to conceal from the idle public any sudden emotion which might be read in the face. Later it can be thrown back and then, if desired, a short veil may be worn over the face, and the long one may be of nun's-veiling. It is considered in far better taste for a widow to wear the white ruche which marks her estate than to omit it. English widows wear a little cap even in the house; sometimes this has a

tiny veil attached, and is so picturesque that it is quite desirable, especially for elderly women.

For parents or grown children it is customary to wear deep mourning for one year only, and lighter mourning for a second. For little children one cannot wear deep mourning; they have escaped so much suffering and so surely gained happiness, that much weeping is selfish. But the sore heart is within us none the less, and by wearing plain black one escapes much annoyance. As for children whose parents are taken from them, I would strongly advise no mourning at all. Black is depressing and the little ones hate it. At most, six months of sombre trappings should suffice.

Then there is a species of complimentary mourning which one is often obliged to wear for distant relatives and friends.

This needs no *crêpe* at all, but velvet and bright jet are as inappropriate then as in any other case of mourning. Plain woolens, lustreless silks and the like are the only materials suitable to periods of grief, and over-trimming should be carefully avoided in every case.

Our illustrations will show our readers some mourning costumes for different occasions. In our first group we show a widow and a young woman who has lost one of her parents. In both cases the mourning is deep, but rendered handsome by the *crêpe* trimmings. The costume worn by the widow shows two "Standard" patterns, No. 2696, a skirt with graduated box-pleats laid on, and No. 2707, a cape in the very latest style. The skirt is cut with only three pieces. It fits closely around the hips, and in the back it is gathered and falls in godets. The box-pleats



FOR STREET AND HOUSE WEAR.

conceal the seams which join the front-piece to the sides. The cape, which is very flat back and front, flares widely at the shoulders where the pleatings have been made of *crêpe*. This rich material is also used for the plastron in front and for the collar. In the later periods of widow's mourning, dull silk may replace the *crêpe*, and after the second year the

bonnet, veil and ruche may be replaced by a simple hat.

In the second figure, No. 2651 was the pattern used. It consists of a waist and skirt. The latter is made with the side gores wide and the front and back-pieces narrow, the back forming a handsome box-pleat. The cut is circular and the skirt fits closely about the hips. The waist has a fitted lining. The outer material of the back and also of the front is seamless. The latter opens over a little vest of *crêpe*, narrowed to a point at the waistline. A large collar is curved upward in the back and forms points extending well over the shoulders. This also is made of *crêpe*, and three narrow *crêpe* bands trim the skirt.

On this page is a costume for an elderly lady. It is an excellent model for either street or house wear. It is fashioned by pattern No. 2447, which provides for both waist and skirt. The bodice has a fitted lining over which the outer material is adjusted. In the back it fits smoothly across the shoulders and in lieu of seams small pleats hold the extra fullness close to the lower portion. The fronts stop at the darts, the central portion of the lining being covered by a full vest of black net. On each side of this extend revers, narrow at the waistline and broad at the shoulders, where they are slashed and continue in a deep rounding collar across the back. These revers are made of *crêpe*. The skirt has a demi-train which may be shortened to walking length according to perforations in the pattern. The fit is insured by the slope of the gores, and at each side of the front breadth is a panel of *crêpe*. The regulation lawn collar and cuffs finish the neck and wrists. If *crêpe* be too costly or otherwise undesirable, dull silk may be substituted as trimming.



FOR AN ELDERLY LADY.



FOR HALF MOURNING.

The half figure shown above offers a pretty model for a house waist for one who is in half mourning. It can be made by pattern No. 2576. The prettiest material will, of course, be silk, but Henrietta would be more satisfactory on the score of its wearing qualities. The waist has the favored full front with a single box-pleat down the centre. This is here overlaid with guipure lace of open pattern. Square pieces of the same extend over the shoulders, and are applied to the upper pleatlike portion of the sleeve, while a soft collar finishes the neck.

The new materials show many weaves which are suitable for mourning wear. The most beautiful of these are undoubtedly the *crêpons* of the rock variety and other very rough weaves. One leading house is displaying a material resembling *crêpe* cloth, crossed in plaid fashion by broad bands of plain material almost as glossy as satin; other pieces of the same kind of cloth had plain stripes used in place of the plaid, while others again were figured like armure weaves. These will all make extremely stylish street dresses, and will even be suitable for dinner dresses during the period which one passes entirely at home. They are sufficiently handsome to render trimming unnecessary, but the effect near the face will be considerably softened by the use of chiffon, French *crêpe*, etc. This will be particularly to the advantage of the old and of the young. The middle-aged woman gains so much in style by extreme simplicity that it is an open question whether or not a *frou-frou* effect would be equally to her advantage.

The collars and cuffs worn in general by widows are so picturesque that I think them very desirable. They are not troublesome to make, but they are very perishable if made of *crêpe lisse*; a better material for general use is sheer white lawn. This has the advantage of being washable, but the average laundress makes a sorry job of it. The cuffs should be shaped to fit the arm and should have three bands of double material and two of single. Loops and buttons are the best fastening. The collar should simply turn over and be double at the outer edge. Soft Fedora ruching makes a pretty finish for neck and wrists and for those who look well in stiff things, plain starched collars and cuffs with a black border may be used.

[NOVEMBER, 1895.]



## CHRYSANTHEMUMS.

little less than queen during the late fall, and for a time it even seems to dispute titles with the royal rose. It would not dare do this, however, if its season were a long one. Its brief reign gives it a popularity that would soon wane if the flower lasted all the year.

The chrysanthemum is popular for three reasons: it is beautiful and wonderfully varied in its color and in many of its forms; it blooms at a season when there are few other flowers, thus concentrating attention upon itself and brightening that time of year when everything seems dullest; and anyone can grow it, and grow it well, if willing to give it the care it needs. Indeed, a person unwilling to give a plant necessary care ought never to be the possessor of one.

Chrysanthemums are generally grown from cuttings rooted early in the spring, but I am under the impression that plants grown from sprouts which spring up about the roots of the old plants produce stronger and healthier growth than those grown from cuttings. In order to produce as many cuttings as possible, the dealers force their stock plants to such an extent that offshoots from them seem, of late, to be lacking in vitality and the result is—weak plants and inferior flowers. When strong root-cuttings, or shoots to which good roots are attached, can be had, I much prefer them. There is no trouble in securing them if you winter over old plants, as each one will throw up dozens of vigorous sprouts in March, when brought from the cellar, and each will make a good plant. Cut the sprouts apart in such a manner as to give each one a bit of root, and pot them off into small pots of rich soil. When the roots fill the soil in this pot, shift to one of a size or two larger. There should be two

**I**F THE rose is the queen of flowers at *all* times, the chrysanthemum is

your plants as often as twice a day, in order to have them do their best. If you neglect to shift your plants when more root-room is required, or to give them as much water as they need, you check their development, and from such a check

they will not recover fully during the entire season. It is therefore of the utmost importance that you grow them on without a check of any kind. Chrysanthemums are often infested with aphis. This insect greatly injures the plants and quite destroys the beauty of the flowers if not promptly checked. I know of nothing better to drive the pest away than an infusion of sul-photobacco soap, applied with a syringe throwing a fine spray. The best plan is to act on the defensive and "head off" the aphis by frequent application of this insecticide during the entire season.

I would not advise putting the plants in the ground, because it will be necessary to lift them at just the time when they ought not to have their roots disturbed. Keep them in pots.

Do not sacrifice a large number of medium-sized flowers for a few enormous ones, as the florists do. The great flowers of the fall shows are simply monstrosities.

After the flowering period is over, cut away all the old top, and put the pots in the cellar. Give no water, and leave them there until March. Then bring them up and start them into growth by watering well and keeping them in the light and from them obtain, as elsewhere directed, plants for the coming season's use. I have no particular class of this flower to advise, because there is such a difference in tastes that all persons will not be satisfied with any one of them. There is such a wide range of colors and varieties among the various classes that all tastes ought to be gratified.

## THE EASTER LILY.

The very best bulb we have for winter forcing is *Lilium*



THE H. E. WIDENER CHRYSANTHEMUM.

*Harrisii*, more generally known as Bermuda or Easter lily. It is a most beautiful flower, of the purest white, with petals of waxen texture, of stately habit, delicious fragrance, and the easiest culture. It is more sure to bloom than a hyacinth, and its beauty so exceeds that of all other bulbs that no one who sees it will hesitate in choosing it in preference to any of the

Procure bulbs of some reliable dealer as early in fall as possible. Our best dealers may charge a little more for them than irresponsible parties do, but the extra amount charged is money well invested. Get large bulbs. Small ones generally bloom, but the plants grown from them will not have more than one or two flowers, while large, strong bulbs will be pretty sure to bear from six to a dozen flowers each.

Pot the bulbs, as soon as received, in a soil of light, rich loam. I use eight and nine-inch pots, putting from three to four bulbs in each pot. If the bulbs are extra large, two to a pot may be enough. Put in enough soil to about half fill the pot. Into this crowd the bulbs; then cover them to the depth of an inch, water well, and set them away in a cool, dark place for roots to form. Do not bring them to the light until tops have begun to show. As the stalk reaches up, fill in about it with soil until the pot is full. This may be considered a whim, but it is not one. Roots are sent out from the stalks

of nearly all lilies, above the bulb, and by potting low and filling in as advised, these roots are given a chance to develop, and the plant is properly supported by them. If this plan is not followed, and the bulbs are near the top of the pot, these stalk-roots will not be able to reach any soil, and consequently they will fail to develop, and the plants will not be as vigorous as they would if planted so that natural conditions of growth can be imitated.

#### NOVEMBER NOTES.

House-plants are in a sort of transition stage during this month. They have not become fully established as yet in their new quarters, but are trying to become so, and all that can be expected of them is that they will hold their own against unfavorable conditions which prevail indoors. The change from out-door life is a most trying one. Do not

attempt to hurry them forward. Let them take their time, and by and bye, when conditions are more favorable, flowers may reasonably be looked for from them, if they have been given proper treatment.

This brings up the question: What is proper treatment?

Proper treatment is that best calculated to keep the plants in a healthy condition. And as no plant can be healthy that is not grown under conditions imitating as nearly as possible those of nature, it follows that the more nearly our treatment corresponds to the out-door life of the plant, the better will be our chances of success.

Out of doors, a plant has fresh, pure air in unlimited quantities. The atmosphere about it is moist at night. The soil is never soaked with water for long at a time, but it is always moist. Can we imitate these conditions in the house? The reply is: Yes, to a certain extent.

We can give liberal supplies of fresh air if we set about doing so, but the trouble is, we seldom "set about it." But if the amateur florist starts out with the determination to attain the highest degree of success possible, and is willing to do all that can be done to insure that success, she will make it a rule to air her plants daily, and a faithful adherence to this rule will do much to make them vigorous. Let it be borne in mind that plants breathe, and they cannot be healthy if they have to breathe the

same air over and over again. See to it that the windows of the room in which your plants are, or a door in it, are opened on every pleasant day, and pure air is allowed to fill the room. Do not open the windows at which your plants stand, or a door which will allow the cold air to blow directly on them, but let it come in from some place at a distance, so that its mixture with the air in the room will rob it of its chill before it reaches them. You will find that this practice, carried out daily, will not only benefit the plants in the room but the human occupants thereof, as well; the result will be that you will come to depend on it as much as your plants do.

Our living-rooms, as a general thing, are too warm, and the air in them, though it may be comparatively pure, is too dry. In such an atmosphere plants are sure to suffer greatly. The foliage will turn yellow, after a little, and fall off, and buds, if there are any, will be blighted. Examine the leaves and



CHRYSANTHEMUM JAPONICUM.

you will find, in nine cases out of ten, that the red spider is at work on them, for this is the kind of an atmosphere that exactly suits this pest. He will multiply with such rapidity that in a short time your plants will be covered, and the utter ruin of many kinds is only a question of time. Many do not suspect his presence, for he is of such infinitesimal size that he escapes observation, but generally tiny webs can be seen under the leaves, and keener scrutiny will show something moving that seems more like a bit of Cayenne pepper dust than anything else; this is the red spider. It hardly seems possible that this tiny atom can do injury to a plant, but it is really more destructive than anything else in the shape of a plant enemy that I have ever had any experience with. The only remedy is water. The spider will not stay where the air is moist. Therefore arm yourself with a syringe that throws a fine stream of water with considerable force, and wage vigorous warfare against him. Turn each plant on its side, and be sure that every leaf is wet, above and below. Do this not only *every* day, but two or three times a day, if possible, at the outset, aiming to keep the leaves moist all the time in order to give the spider to understand that you "mean business," and that there will be no compromise. He will "die hard," but die or depart he will, if you persevere. If your plants are badly infested when you begin your fight, it may be advisable to start out by giving them a bath in water heated to a degree of 120 Fahrenheit. Dip the entire top in the water, and allow it to remain under for half a minute at a time. Repeat this at intervals, for two or three days, and you will kill many of the spiders, thus expediting matters considerably, as the hot water will do immediate execution, while daily showering is slower in its effects. Do not, however, treat very soft-wooded and tender plants in this manner.

After you have the red spider in check, do not omit the daily use of the syringe. Don't depend on the use of whisk-brooms or toy sprinklers. A brass syringe will cost two or three dollars, but it will last a lifetime, and with it good work can be done. Keep water evaporating constantly on the stove or register. If the plant-table or shelves are covered with sand which is kept thoroughly saturated, a constant evaporation will be taking place among the plants, by which they will be greatly benefitted.

THEN comes the question: How often should plants be watered and how much should be given them at a time?

This is a question that cannot be answered by any set rule, but there is a rule by which all successful florists are governed, to a great extent, and that is to water only when the surface of the soil looks dry, and then to water so thoroughly that some will run off through the hole in the bottom of the pot. Of course there are exceptions to this rule, for some plants

require a great deal more water than others, while some need very little, but it is a pretty safe rule to follow in the main. Study of your plants, and a knowledge of their habits and requirements, will enable you to modify the treatment intelligently when necessary. Of course it is expected that pots will be provided with good drainage; otherwise there might be considerable harm done by indiscriminate watering. Undrained pots retain so much moisture in the soil that it soon becomes sour, and the roots are diseased in consequence. Be sure, therefore, to provide good drainage.

PLANTS at this season will not be making active growth, consequently their roots will not be in a condition to make use of much water. There will be little sunshine, and about all the evaporation that takes place will be caused by the heat of the room. Therefore especial care must be taken to not give your plants more water than they can dispose of. It is at just such a period as this that the general rule given above deserves careful attention.

IF THE green louse or *aphis* makes his appearance on your plants, as he is quite likely to do, promptly give him a reception with an infusion of sulpho-tobacco soap, applying it with a syringe, or, if you have none, by dipping the plant in it. The latter method is more effective, because more thorough, but it is more troublesome. More plants can be treated in the same length of time, however, by dipping, than by the use of the syringe.

EXCELLENT house plants for the winter are the various members of the orchid family. People have somehow imbibed a very erroneous idea that orchids are uniformly difficult of culture. Now, some orchids are easily raised, even by amateurs, and their great beauty will more than compensate for any trouble which they require one to take. They demand good drainage and an abundance of moisture.

ONE OF the most ornamental plants for house decoration is the *ficus*, a very useful genus to which the *F. elastica*, or India-rubber tree belongs. All the members of this family have beautiful glossy green leaves of a leathery texture, and grow well indoors. They need a great deal of water and good drainage. There are several varieties besides the one already named, notably the *F. Indica*, which has small, round, dark green leaves, and the *F. quercifolia* which has leaves resembling those of the oak.

ANOTHER plant for interior decoration is the *Genista*. It can stand northern weather out of doors until the end of October or even later and if planted in rich mulch and abundantly watered it will be ready for a ten-inch pot when removed to the house. Here it requires the same conditions, a cool atmosphere and plenty to drink. It is, of course, too large for the table, but may be freely robbed of foliage in order that it may be combined with flowers. The green of this plant is not of an aggressive shade, and flowers of all delicate colors will harmonize well with it, those of pink and yellow perhaps best.



LILIU M. HARRISI.

## Linings and Trimmings for Stylish Gowns.

### A LETTER TO A COUNTRY COUSIN.

I AM sure, my dear Julie, that you stare as you open this letter, and smile, yes, positively laugh at my sketches. What has an anchorite like you, buried in the woods of far-away Florida, to do with the fashions that hold undisputed sway in this great metropolis? You may think that a neat gingham gown, held at the waist by a pretty silk belt with a clasp of sterling silver is the extremity of your necessities. Well, perhaps for the present you are right, because for the present you are in the wilderness, where your only visitors are your neighbors who, like yourself, adapt themselves to the exigencies of their position. But, Mademoiselle Julie, you are not going to stay in Florida;—now, don't protest, for you know you will do as I wish in the end—you are coming to New York with Jack who will be at Bitter-Sweet in just three weeks and will bring you back with him for a nice long visit—no, for a short one, for it would seem short, dearie, if you stayed ten years. So now you can begin to guess what my sketches mean. They are to show you what you must have for your journey and for the beginning of your stay with us.

I have considered your complexion, your height and your figure and you may depend upon my selections as suitable for you and as being in the latest style, while at the same time free from any exaggerations which would make them among the modes which pass before the garment has proved itself worth its cost.

First of all I have chosen you a reefing jacket. It will be comfortable for the beginning of your journey worn open, as I have shown you in my sketch, while as you near New York and the weather becomes colder it is so arranged that you can fasten it across your chest, and, with your boa around your neck, be quite comfortable. Besides, it will be very serviceable during the Indian summer which comes this month, and afterwards you can lay it away until spring.

I can almost hear you exclaim at the size of the sleeves, but really, Julie dear, they are not a bit overgrown. Sleeves now are made with yards and yards of material, till one looks quite, well—portly. Of course broadcloth won't stand out by itself; its very weight makes it droop sorrowfully down with a "please support me" air that is very trying. But you know how it is always; whatever must be, will be, and if sleeves *must* stand out, some one will find a way to make them do so. Of course the way has been found, and stiff interlinings are the means. There are ever so many of these: hair-cloth, grass-cloth, crinoline and dozens of others, but most of them weigh so much that it takes the strength of an elephant to carry them. Worse still, after a few days they crush and

flatten so that one's beautiful spreading skirt becomes a clinging mass of hard ridges, and one's *bouffant* sleeves look like a pillow after a night's use. By far the best of them is Fibre Chamois. Its name is descriptive; it is made of fibre, and owes its elasticity to the natural irrepressibility of the material and not to starch and glue. Of course the result is satisfactory. We put it into our skirts, go out into the rain and get as damp as we please, yet after sitting down in our dampness we rise with the same shapely skirt as ever, the Fibre Chamois not only preserving its own shape but keeping the cloth smooth and unwrinkled.

If you buy the Fibre Chamois yourself be sure, Julie, to get the genuine article; it has the name stamped plainly on it, and is the only thing of the kind worth having; the various imitations are utterly worthless.

It is really wonderful stuff, Julie dear, and you must use it in your reefer sleeves, for no matter how much the sea air may effect your curls and frizzes, it will be powerless to take the style away from your jacket. You see I conclude that you will accept my suggestions and will let me send you the materials for the things I have selected. I will also send you patterns for them and your own deft fingers can do the rest. For the reefer there is a "Standard" pattern, No. 2599, which will make it nicely.

I will send you a silk waist all made and you can wear it with your reefer and a skirt. I have sketched this on the figure with your reefing jacket, and the model is a lovely one. It is also a "Standard" pattern, No. 2577, and is made in a single piece of circular cut with a single seam down the centre of the back. I send you a sample of the cloth I have selected. It has a design in Delft blue on a ground of black. It is forty-six inches wide, so you will need only five yards for your skirt.

And be sure, Julie, to interline the skirt with Fibre Chamois. I would not use a silk

lining in this dress, it really is not necessary. Get Midnight Fast Black Dress Lining; it is strong and light and warranted not to crock. Besides, it will wash, so that if you get a drenching you need not mind.

I also send you a sketch of the latest in wraps. It is a species of sleeveless jacket, very long, full shoulder-pieces like wings keeping the arms warm. It is these wings which give the wrap its style, but there must be no droop about them, so line them also with the Fibre Chamois. Get a heavier grade than No. 10. One blessing of this interlining is that it comes



THE TRAVELLING DRESS.

in so many different weights and widths that one can always be suited. Some of it is seventy inches wide and then it is lovely for table covers, portières and things of that kind. Besides, it is so soft that it can be pleated, Shirred and gathered like the sheerest silk and the sewing machine runs through it as easily as through muslin.

The sketch which I send you of a cape, is to show you what mine is like. You see it has the same expansion at the shoulder and I have interlined it all with Fibre Chamois just as I have advised you to do with yours.

I have something really handsome for a calling gown and I have sent you the model of one. It will show your handsome figure to advantage. Both sleeves and skirt require stiffening, and there is no better material for this than the Fibre Chamois. I am afraid that you will think that my ideas of fashion begin and end with interlinings and stiffenings, but really, Julie dear, unless you have these as they should be, nothing else will give you style; and I remember so well the slinky lawns which you wore last spring that I am afraid you will think my ideas extreme and will hesitate to adopt them. I send you one or two fashion magazines that will show you the ultra state of expansion which is sometimes reached and then you will appreciate the modesty of my suggestions.

All the fashions this fall point to increased circumference as the general tendency, and I can't say that I am sorry. We little people can make ourselves important by skirts



FOR CALLING.



USEFUL AND PRETTY.

which stand out so as to add at least an inch to our stature and by sleeves which give an air of actuality to our diminutive figures, while you tall and stately people can rejoice in added dignity attained by the prosaic method of stiffening your skirts. That is why I insist so much upon the importance of a proper interlining, and, by the way, the quantity as well as the quality is important. Some people line their skirts only to a depth of about twenty inches, but if you use such a light material as Fibre Chamois, you can, without inconvenience, carry it all the way to the waist.

Now, do not be extravagant, Julie, as you sometimes are, and get silk for your linings and hair-cloth for your interlinings. This is a case where price is not a fair criterion and you will be much better satisfied if you spend less and get Fibre Chamois for all stiffening and Midnight Black Dress Linings for all but your best bib and tucker which I will allow you to line with silk. Even this, however, you had better allow me to buy for you because here in the city we have so many opportunities at the various sales of obtaining an extra good thing for our money.

There was a silk sale recently at McCreery's, and I bought some lovely plaid taffetas, to make waists for the children, for only seventy-five cents a yard, whereas for months past I have been longing for that same silk but could not afford it because it was double this price.

You would be surprised to see how much plaid is worn. I love it myself so that its popularity is a delight to me, but people do make such bad use of it. One sees women who must measure fully thirty inches around the waist and the balance in proportion boldly coming out in a huge bright plaid, content that they are dressed in the very latest style and regardless of the fact that their five feet of height seem four and their two feet of breadth seem six. Indeed, it is a constant marvel to me that with such a variety of materials and styles, most people select the very least becoming of all and are perfectly content.

One word in conclusion, Julie: don't buy a hat until you get here. There are so many styles that you can easily find one both becoming and in fashion.

## A adaptability.

**B**EFORE all else, the boys and girls who are some day going to be the ruling generation of our country, should be taught to be outwardly flexible to all varieties of custom and differences of habit; then what a delightfully harmonious race we would be! Mind, we say "outwardly flexible." Inward bending or swaying one despises, but yielding one's own desires and habits, fitting oneself into any groove, is admirable indeed. Never confuse adaptability and suppleness; the meaning of the latter, like many an old word, has degenerated, and though a century ago it simply meant pliant and yielding, to-day it means a servile pliancy; so, beware of confounding the two—one is commendable, the other despicable. Some of us are, unfortunately, born with stiff necks, but not half the multitude of grumbling, growling, fault-finding people are composed of these. Look at the *parvenus*, who are but lately accustomed to any special routine, these are the ones who continually remind you that they really cannot stand the coffee and roll served before rising, and the *dejeuner à la fourchette*. Why come to Paris, to France, if one cannot bow to French custom? Why travel at all if not to see the different styles of living, the different lands to live in; the customs and the lands which blend and associate so intangibly yet so indissolubly that when one stops to wonder whether the land and climate cause the customs and habits or *vice versa*, one is lost in a labyrinth of doubt. The hours that we keep in our occidental homes we can scarcely hope to keep unchanged in the brilliant orient; in dingy London lodgings, as when visiting a country squire.

What amusement are a dear old lady's tears of joy over her youngest grandson's latest successful dental achievements if the blessed element of sympathy, alias adaptability, be lacking! Starched, stiffened, paralyzed in their own ways, riveted in the same old grooves that their fathers and mothers have trod for ages, the unadaptable plod along, never swerving to escape the scratch of a bramble, never stooping to accommodate their height to an overhanging bough which will give them a good hard knock—just tramp, tramp, tramp to the same old tune and in the same old shoes, no matter if the soil be pasture land or prairie, wooded slope or the icy mountain roadway.

More than one of these unadaptable people has lost his life through a question of head-gear or dress, or by forcing his way into places that the rightful authorities had debarred from him. An overweening curiosity and openly expressed disdain for other people's ideas, are sentiments fit only for cads.

Almost all the happiness and contentment in life is to be had simply from this power of adapting oneself to circumstances, making the best of opportunities, respecting other people's angles, and persuading them to do the same for us. Taking the goods the gods provide, and not complaining if one's daily food be bread and cheese instead of locusts and honey.

Food is, indeed, a constant source of annoyance to a number of people who have not yet learned to make their gastronomic demands subject to the supply. A beef-eating Englishman grumbles at the *pâtés* of France, the soups of Germany, the maccaroni of Italy, and the natives of each of these in turn swear at the coarse palate that can stand a diet of rare beef, boiled puddings and tea. The blessed relief it is to forget one's old life and merge into a new! To be able to be an American in America, an Irishman in Ireland, a

Parisian in Paris, or an Italian in Italy. Better still if one can be a Mohammedan in Mecca, a Jew in Jerusalem, an Esquimaux in Greenland.

In two cases of partial physical disablement, what a difference there may be! The one man turns his face to the wall and weeps, curses the fate that has brought him to such a pass, forgetting that a little strength is still left him to do some wee bit of good. He has himself wheeled about in a chair making life miserable to all those who come in contact with him, souring even the love that would have wrapped him round had he but willed it. This is the stiff-necked variety. The adaptable man turns his misfortunes over in his mind and comes to the conclusion that though many things are taken from him, much is still left him; he has more time for reading and studying, for keeping himself abreast of the times—ahead of them, even—till his presence is sought by old friends and new, and fitting himself into a new groove, he lightens weary hours for himself, helps some other traveller on life's way, and, not least by any means, keeps the shadow that darkens his own life from darkening the lives of those about him.

We most often see this lovely kind of adaptability with invalid women who make their rooms veritable fairy bowers, little havens of peace where the world-stained traveller gladly rests his head, away from the glare and bustle of the world in a quiet nook where he always finds a cheery word of sympathy and a metaphorical pat on the shoulder. And then what a lesson this is! The sweet, unselfish patience and adaptability to sorrowful circumstances; the bearing all the pain, with perhaps no kind of mental beauty to lighten it, only a great large heart and breadth of vision that makes its owner feel but a drop in the world's great bucket, and circumstances but a blanket to be drawn about one closely, not spread wide with the corners left to flap in the wind.

For our pecuniary state, adaptability is greatly needed. Cutting the coat according to the cloth is not a bad plan, and is one that will leave fewer rents and gaps in the end. With a couple of yards to go on, some people map out a cloak, all ruffles and flounces and furbelows, that would take at least twenty.

Nothing is so painful, such a cover-all kind of a pain, as the want of adapting one's desires to one's means. The fact that an income is three hundred a year, seems to some people sufficient reason for spending four, and then, when the charity-box is passed round to more saving relatives for means to pay numberless debts, their inadaptability is pleaded as an excuse for improvidence. But there is the fairer side: the happy people who limit their desires to their means, who have always something on hand because they never spend the last available farthing recklessly.

This course is possible to anyone who will yield to circumstances and can slip out of the old form and run into the new like so much honey, and find as much good in the one as in the other. One who truly seeks this good with the intention of finding it there, may be absolutely sure of not being disappointed, for there is good in every position, in every circumstance of life, and new sensations should broaden not narrow us.

Browning says of man most truly: "The more he gets to know of his own life's adaptabilities, the more joy-giving will his life become, and with this purpose ahead, many of the petty difficulties that are so often stumbled against will be put aside and contentment, the greatest of all earthly gifts, will be attained."

## Leather Work.

DURING these hard times, more than ever before, a new occupation for women is eagerly sought and warmly welcomed. By the hundreds who are anxious to join the ranks of the workers, leather work ought to receive appreciative consideration, and a little practical advice by an experienced teacher will not come amiss.

None of the minor arts is more fascinating than this; it is far easier than wood-carving or metal embossing, and brings much larger returns. It requires only ordinary intelligence, a slight knowledge of drawing—just so much as will enable one to enlarge or reduce patterns—and one cannot fail to turn it to a profitable account.

### DESIGNS.

As regards designs, the simplest are the best for actual work. The more elaborate and difficult ones generally seem confused. Of course, original designs are preferable, but for these it will be necessary to acquire some knowledge of drawing.

### TOOLS.

For the simplest leather work, only very few and cheap implements are required. Those shown on page 85 will be ample. The *tracing wheel* is used to run lines or indent them in the leather and is useful for rapid work. There is also the *spur wheel* used to prick out patterns and the *dotted wheel* for making dotted lines. The *common tracer* is like the end of a screw driver and is mounted on a small piece of steel. Many prefer it to the wheel. The *spade point* resembles an eraser with a dull edge. The *awl* tracer is a fine point curved, used for tracing lines in cut leather work.

The *matts*, *stamps* or *indenters* are very important. They are made of iron or steel and resemble large nails or spikes. The ends are cut into many forms. Of those shown, No. 1

produces the irregular granulated appearance of morocco. No. 2 is cross-hatched. A small round mark like the degree sign is used for delicate work in hard leather. Almost anyone will be able to make stamps with bits of nail rod or even the heads of large nails filed across. A good stamp, which will corrugate a stamp perfectly well, can be cut with a penknife on the end of a bit of wood.

*Moulders* are differently shaped points used to mould, indent or press the softened

leather into shape, as, for instance, to round and turn the leaves of flowers. With these may be included the cup and ball tools of *repoussé* work. *Border tools* are stamps made in a variety of patterns such as rosettes, stars, diamonds or crosses which are very effective as lines of ornament. The *mallet* is used for large work, such as matting or corrugating backgrounds and heavy outlining.

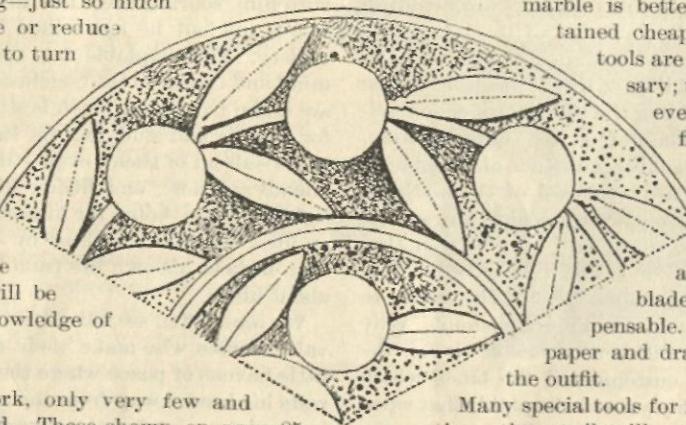
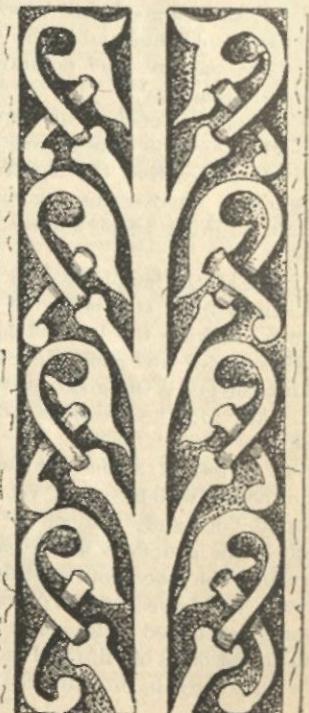
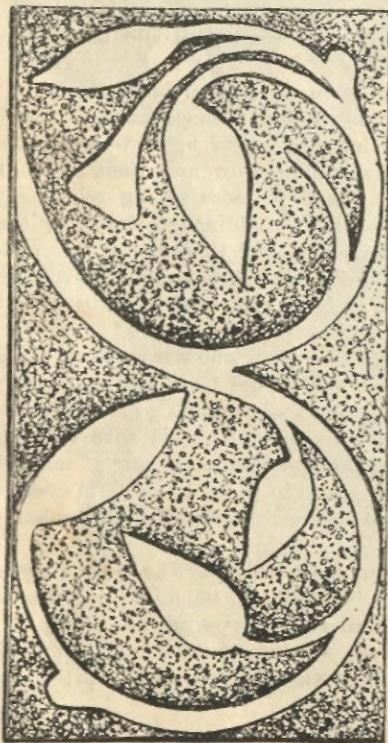
The student will also need a *board*, made in three pieces, so that it may be wet without warping. A slab of slate or marble is better, and can generally be obtained cheaply at a stone yard. These tools are all that are absolutely necessary; they may be added to, however. In addition several awls, flat and pointed, a brass or wooden ruler, blotting paper and thin water-proof stuff or oil-cloth, compasses, a couple of towels, scissors, and a very fine pointed and bladed penknife will be indispensable. Tacks or drawing pins, paper and drawing materials will complete the outfit.

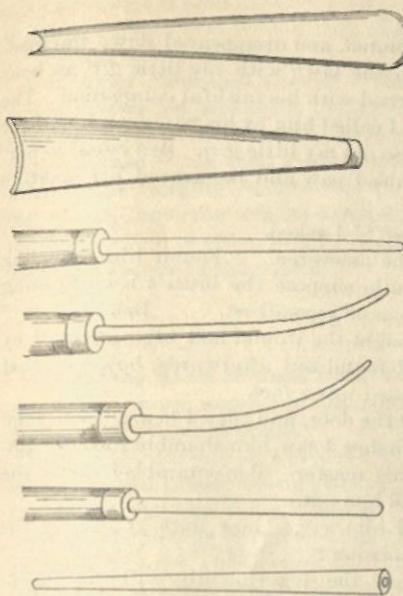
Many special tools for moulding are made, and after a time the pupil will want specially designed *matts*. Iron or steel tools, even when kept well burnished, are apt to discolor leather; agate, ivory, horn, brass or wood are better.

### LEATHER.

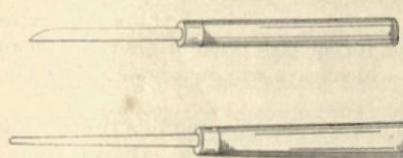
The *leather* is of course of great importance. According to the work undertaken, it may be of any hardness or thickness, but for the beginner who should do simple work, *sheet leather* is best; for outlining or stamping, *basil* or *russet* of the natural light brown color is employed. Better and more expensive are the sheets of leather such as is used for the uppers of shoes. For cutting and moulding, fine saddle leather is used and for the most delicate artistic work very fine and hard leather is essential.

To do good work it is essential to do something original, not to repeat just what others do. Leather work, as taught in most manuals, is limited chiefly to making artificial leaves and flowers in imitation of carved wood; some include *cuir bouilli* or stamped work, but none, as far as I know, teach what was the great Italian art of the fourteenth century: carving in rawhide, which produced work of intense hardness, enduring even to the present day and bringing fabulous prices because it is considered a lost art. Beyond these is the art of picture-making, very beautiful and but little practised.





MOULDERS



KNIVES.



CUP TOOL.

and with the prick wheel trace it lightly on the leather, going over the outline with a crayon pencil or with India ink. Then with a small tracer go over the whole, pressing deeply. Do not just stamp the tracer and remove it and stamp again, but learn to run or slide the tracer along while pressing or hammering. At first do this with the wheel, afterwards with the hand tracer. Then take a matt and stamp close up to the outlining, never touching the same place twice and using the tool so that its distinct shape and design may not appear anywhere. If the outline disappear as it will if the leather be too soft or too wet, go over it again with the tracer. If the work becomes too dry while working, moisten it slightly with a sponge.

If the leather be too hard or dry it will not take impressions; if too wet it will lose its sharpness of outline. When it has once been fairly well wet through and then allowed to dry for a day it will be in good condition, and when it seems growing hard a very little moisture will revive it. No exact directions can be given, but practice will be the best form of instruction.

Where general effect rather than minute finish is desired, the smooth wheel is better than the tracer, this being used, however, for all fine corners.

The firmer and harder the leather, the clearer and more durable will be the impressions made. Spongy and soft or thin leather may have body given to it by being soaked in water strongly infused with alum and afterwards dried. The examples which we give are of the easiest and most elementary kind of work, but they should be thoroughly mastered

This offers a wide field for it is not generally known that any drawing or etching, however delicate, that can be produced on paper may be produced with a point as well as by cutting on hard leather. This is not an imitative art but an original one of great importance. All these methods of work will be described in this series of articles.

#### OUTLINING AND GROUNDING.

After soaking a piece of leather for a few minutes, or, if it be thin, merely dipping it, tack one end to the board and draw it out carefully in all directions before fastening the other end and sides. It will adhere without fastening to slate or marble, except for very fine work when clamps should be used. Draw the pattern on paper

before going further. It is a kind of work which may be applied to a great deal of large and very striking decorative work for screens, doors, etc.

Before going further I wish to impress upon the student the great importance of thoroughly mastering the first stages, if she desires to become a really artistic worker able to produce specimens of commercial value. In the large majority of cases, all students of the minor arts would progress twice as rapidly if they would only devote double the time they do to rudimentary practice.

The first step in leather work is to learn to run the lines clearly, cleanly and sufficiently deeply where it is required, with either the wheel, or tracer or awl point, and to find how and when to touch them up, renew them and make them effective. That is to say, the pupil should practice on waste leather until he can etch lines, so as even to execute pictures with them. It seems a simple thing to trace a line, but a great deal of practice is necessary in order to do it well.

After a little working in embossing sheet leather with wheel or tracer and stamps, the student will sometimes find it very difficult to get the wheel into corners or to outline with it very small flowers or ornaments. Then he must work with a more or less narrow tracer, a point or an awl. Dull "gonges" or those with edges which will mark without cutting are very useful for flowers, leaves and curves.

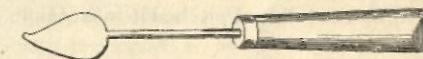
There are various ingenious ways of bringing the outline into bold relief. The chief is to mark it deeply and to bring the edge of the matt or of the stamp well down into the line.



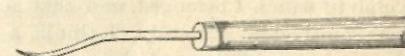
TRACING WHEEL.



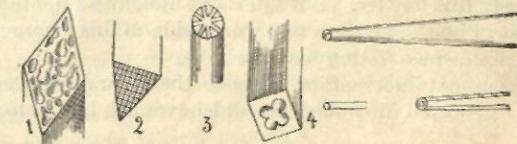
COMMON TRACER.



SPADE POINTS ETC.



AWL TRACER.



MATS OR STAMPS.



BALL TOOL.



## THE BULLY AND HIS DOG.

### I.

**B**EN was a mongrel. His mother was a collie; his father a real good old Lancashire bobtail. He was a strange, odd creature, neither pretty nor handsome. He had the body and ears of a collie, and a shaggy gray coat. His short stump tail, his legs, and head (save his ears) belonged to Lancashire sheep-dog breed. His eyes, which in themselves were beautiful—the pupils of a dark, filmy blue, with circles of brown, surrounded by a reddish white—were often hidden, and perhaps it was as well that they were, for they had lost their brilliancy, and only now, at remote periods, shone out through the veil of slate-colored hair.

Scarson had him from a puppy. He had been unkind to him from the first. When people used to notice the little chap Scarson would hold him up by the tail to show his thorough breeding, and when little Ben squealed and displayed his spuriousness, Scarson used to laugh and hold him up to ridicule again.

"Hullo, Scarson!" I exclaimed on first seeing the little stranger, "what have you got there? What is it?"

He caught it up by the tail and pitched it rather than placed it on the table.

"It's a pedigree Lancashire Bob," he said, and roughly stretched its jaws open for me to see the roof of its mouth. "Look there, my boy, absolutely black."

I saw that it was white with just a shot of black. The other fellows laughed. Then Scarson threw it somersaulting in the air until it fell on its feet. The other fellows—we were in a bowling alley—the other fellows laughed again. I felt a pity for the pup. He was little Ben then. His more facetious acquaintances call him Big Ben now.

Scarson was never a friend of mine. He was a member of the bowling club to which I belonged, and that is how I met him. He was considered generally, I think, a jolly good fellow by other jolly good fellows of the pot-house kind. He was always ready to give and take liquor and join in the chorus of ribaldry. Besides these credentials he was a marvellously fine bowler. But I disliked him, and I did not know him until he showed me the worse side of his character by his heartlessness to dumb animals.

I lived next door to him, close to the river at Harlem, but I never entered his house, nor did I ever ask him into mine.

### II.

There is a tragedy to be told of Scarson and his dog.

The tragedy may be said to have begun one day when I was reading the evening paper at my dining-room window.

I saw Scarson come home. We nodded, and he went in. He soon came out again.

"Seen Ben?" he asked.

"No."

"Thanks," he grunted, and disappeared down the road.

I was playing on the lawn with my little girl an hour later when he returned with his faithful companion. The dog was limping. I called him by his name, and held out my hand to him. So did my little girl. Ben came to her. He put out his disabled paw and besmeared her pinafore with blood.

"What's happened?" I asked.

"Don't know," he answered. "Found him crawling along the towing-path; suppose the brute's been fighting with another and come off second best. . . . Ben! Get in!"

At the time I thought the wound had been inflicted by Scarson himself. I found out afterwards, however, that what he had suggested was a fact.

Scarson slammed the door, and then I heard Ben yelp.

Through the open window I saw him shamble into the dining-room pursued by his master. Ben scrambled under the sofa. Scarson soon had him out.

"Now sir," I heard him say, "how dare you leave the house without my permission?"

And he began beating the dog violently with his black-thorn.

Ben howled. The blows rained down upon his back. Scarson did not see me.

"Perhaps that will teach you a lesson!" he said.

He gave it one last fearful cut, which I think must have fallen on its injured foot, for the poor beast uttered a cry more piteous than the rest, which gave way in a breath to a low growl.

"What?" exclaimed Scarson sharply, and in a threatening attitude. But he paused and stepped back. He was frightened and doubtful of the dog's intention.

"Scarson, old fellow," I said—he turned—"have mercy on the poor beast."

He advanced towards me and crashed the window down without a word. Then he ordered Ben out of the room. Ben slunk away. Scarson followed him.

I went indoors to the back of the house, trying to shut the dog from sight, and the first sound I heard was Ben's wail again. It came from above. I rushed upstairs and looked out. I could see that the window of the corresponding room next door was open too.

I flew downstairs, snatched my stick from the hall, entered Scarson's house by the dining-room window.

I threw him aside. He turned and faced me without speaking, gasping the while for breath. He was deadly pale and trembling and simply stood by shaking in every limb. Then he glanced at the dog, I following his eyes, and all fears of Ben attacking me vanished. He could not do so. He was tethered to the foot of the bed, lying helplessly on one side whining and moaning, worn out and prostrated with pain. I knelt down and, with one eye on Scarson, stroked Ben, spoke some kind words to him, and the dear old fellow raised, with an effort, his shaggy head, looked up at me gratefully, and then fell back.

But he breathed; he was only insensible.

I threw water over the dog and bathed his head with Scarson's sponge, and made a very pretty mess on Scarson's carpet.

Then I got up and looked him full in the face.

An angry scene ensued, as I knew it must, for I fully intended to tell the blackguard what I thought of him; I had determined to demand a certain thing of him, and if I found him resolved to hold out against me, I had decided on my only alternative.

"You must give me an assurance in writing," I said, "that you will never thrash the dog again."

"Who the devil are you that I should give an assurance to you?"

"I am only the man next door who means to look after Ben in future and see that the law isn't violated."

"I'll see you hanged first!"

I expected some such answer. "Now, look here, Scarson, you must give me permission to visit Ben in your house, and you must promise me in writing never to ill use the dog again. If you refuse to do what I ask, I will call in the police this minute; the fainting condition of the dog will corroborate me at once, and you will be arrested. You will be fined or imprisoned, and in either event I shall take good care that the case shall appear in the papers."

### III.

The setting down of these facts—for facts they are—form an uncanny story, and I hope the telling of it will be justified in the moral which it points.

Here was Scarson, an independent man in a small way, with time and money enough to ride his one and only hobby, which sufficed him for all things. Yesterday, as it were, with one proud title (a pride to him) he was within an ace of gaining a prouder, and the proudest that he cared for. To-day, I thought, circumstances looked like combining to cheat him out of it.

He was so grand a bowler that he was dubbed the amateur champion of his district, and, assured of his verdict, was going to meet the champion of a neighboring district.

Scarson was a better player than the other. Everybody said so, and everybody thought so except the other, and he, incensed against public opinion, had, after some fighting, prevailed upon Scarson to contest with him the right to hold the championship. Scarson accepted the challenge.

I have called Scarson a brutal sot. In addition he was one of those weak-minded creatures who drink to drown their troubles. Next door he was under my daily surveillance for a cowardly action, and he knew that I possessed a document which, by his own showing, convicted him for a bully and a blackguard, and proved him amenable to the law.

When I went to see Ben on Sunday, the day after the outrage, Scarson was drunk.

Then came Saturday night—the night of the match. Scarson was by no means himself, and I don't think the sight of me inspired him or improved his temper. I purposely placed myself in a visible position in order to add to his chances of failure. I wanted him to be punished, and, to make matters worse for him, there were two delays.

The first was occasioned by the lateness of Herrick, the antagonist, whom some at first thought was not going to turn up. But Herrick came.

The second delay was caused by the non-appearance of the referee, Mr. Henry Gnatwick, who, after an hour's silence, telegraphed to the effect that his dog had gone mad, and he—the referee—could not leave home.

As this was read out, *pro bono publico*, Scarson caught my eye. He drained his glass. It was generally uncomfortable for him, and, as a crowning misfortune, I was appointed, by common vote, the marker of the game.

Scarson lost the toss, and threw first. He threw badly. He tried again, and still there was one pin left standing.

Herrick's first throw was a "flooder."

The opposition cheered, while Scarson drank. It was a bad beginning for him, and he never recovered from his initial play.

Amid cheers—which were not for him—Scarson left the bowling-alley, drunk and defeated.

### IV.

I followed Scarson at a distance. It was winter and very

late for the suburbs. It was very dark. When I reached home, I found a light in Scarson's window. As I was going into my house I heard his voice, and the drunken tone was not reassuring.

"Ben!" he called with tipsy gravity. "Ben—come here!"

I paused. The blinds of his room were drawn, but his window was a little open at the bottom. Quite noiselessly I stole up his pathway, crouched down and listened. I could not see, but I could hear.

"Ben, you thief, I've lost the match. Through you, you cur, and that beast next door I've lost the match, and I'm drunk. Your master's drunk. How would *you* like to be drunk? Eh? How would *you* like to be drunk? I've a good mind to make you. By God, I've a good mind to make you drunk and see if you love me or if you fear me!"

I went indoors and sat up reading.

About an hour afterwards I heard a tap on my window pane. I pulled up the blind. It was Mrs. Pennell, Scarson's housekeeper. I let her in.

"Mr. Scarson's come home tipsy, sir—"

"I know. What's he doing?"

"He's got Ben on the bed, and he's been making him drink raw whiskey and—"

I did not stop to hear the rest. I went to Scarson's at once. Mrs. Pennell had left the door open. I entered Scarson's room. He had his back to me. The dog was on the bed. Scarson had hold of his front legs.

"Stand up, won't you?"

The dog fell on one side. Scarson cut it across the nose with the back of his hand. With an awful yelp Ben flew at him, and he rolled over on the ground. Ben fastened on him and buried his teeth in his cheek.

I ran to Scarson's assistance. The dog released his hold, and, growling, slouched under the bed. Scarson lay groaning with agony. It was a fearful gash.

I saw an empty whiskey bottle by his side on the floor, and on the bed a syringe by which he had administered the spirit to the dog.

And now I saw Mr. Henry Gnatwick in the room, he who was to have been the referee in the match of Herrick v. Scarson.

"What's the matter?" he asked.

I pointed to Scarson and said—"The dog."

"Good Lord! Then I'm too late!"

"What do you mean?"

"My dog bit his a week ago, and I only found out this afternoon that mine was mad. She has been ailing for some time. I took her to a vet., who traced the virus in her and gave her a dose of prussic acid. I came on here to advise Scarson to poison Ben without delay."

It was not until now that I was convinced that Ben's wounded foot was not caused by his master, but was really the result of accident.

The next day Scarson kept his bed.

Gnatwick sent the same veterinary surgeon who had attended his dog to examine Ben.

"Is he mad?" I asked.

"I should think so, and if he's not he soon will be. Gnatwick's dog, which was mad, bit Scarson's a week ago. The virus was more than likely transmitted to Ben, and seven days is all-sufficient time to develop rabies. Besides the drink—raw whiskey, you say—which Scarson gave him last night, is calculated to aggravate the disease."

So poor old Ben, a dog that I pitied and had some unselfish affection for, was poisoned.

"And Scarson?" I asked.

"The chances are that he will die of hydrophobia."

His death came within the month.

## Little People of Siam and India.

"**W**HY do the Siamese dye their babies?" I have wondered and wondered, but I am no wiser now than when I first put on my thinking cap and tried to find a reason. But they do dye them; just as mamma takes a white dress and dyes it blue or red or black, so does the Siamese mamma take her baby, a beautiful olive-skinned little fellow, and rub him over with a paste made of tumeric and oil to make him what she thinks is the proper shade of yellow, and afterwards, without any washing, she puts him to bed and covers him up head and all. Every day and all day he is half smothered and sometimes, in fact, he is all smothered and dies. When he can walk, a great change comes. He is allowed to toddle around with a gold chain and a few other bits of jewelry for his only clothing, his head is shaved and he does nothing but romp until he is about ten years old. If he is a prince, however, he is obliged to "dress up" on state occasions as you see him in Fig. II.

The little Siamese has plenty of playthings—dolls without limit, dolls of baked mud for the poor, dolls of carved wood for the rich, and even rag dolls for some little people. And the doll houses! They are perfect marvels; big enough for the little mistress to enter them with her dolls, and for the

dolls to live their whole lives in, being sick, going to church, getting married and even dying like real people. But here again the high-born Siamese do not have the same pleasure as the people in general, for they never touch their toys themselves, but sit and watch their slaves play with their treasures for their amusement. The royal family, too, lives in a city by itself. The many wives and each one has her slaves, and they need so much occupy a whole town and no man except the king. All others are dren, even the people who the judges, the policemen diers—all, without exception,

Besides their dolls, the dren play cards, backgam-

ching and go to the theatre dancing, and to watch the gymnasts. These are wonderful fellows. See them in Fig I. They are on a swing and as it goes back and forth, each one has a chance to grasp a purse full of gold in his mouth. This hangs on a pole forty feet from the ground and the man that gets it keeps it and comes down on a rope ladder; if he misses it he gets

tremendously laughed at and has to slide down the pole to the ground.

When the children go to church they are all dressed in white and sit in little circles on the polished brass floor of the temple with a vase of flowers and a lighted taper on the floor in front of them. The priest says a little prayer and instead of saying "Amen" the people rise to their knees and bow down to the floor; then they have a little sermon, and church is out. And such a funny thing as a Siamese school! All the children sit in a row on the floor and learn all their lessons by repeating them after the teacher. They don't learn much, however. And when the time comes to leave school and become men and women, these little people *have their hair cut!* They have great doings over this affair as it is considered of great importance.

Not very far from Siam, a little more to the west, is another country where there lives a baby who never cries. Don't you wish all babies were like that? But then it is no wonder. See him in his cradle, happy little Hindu; why, any baby would be content to lie in a warm room, kicking his little legs about just as he pleased. Even if he is a poor boy and has to be carried all day on his mother's hip and gets sleepy and tired



FIG. I.



FIG. II.



FIG. III.

a northern province of India. And you should see what wonderful clothes the Hindu baby wears. Sometimes he is almost covered with jewelry, sometimes he is dressed as in Fig. IV. All this is about the Hindu boy; with his sister things are different. It is not often that she is allowed to live, because it is very costly to bring up a daughter, but when she is she has a pleasant life for several years. When she goes to school she wears a dress like the little woman in Fig. IV., made of gauze with golden threads woven into it. When she is three or four years old she is betrothed and when eleven or twelve, is married. Then she goes to live in her husband's house and never again goes into the street, except heavily veiled in a palanquin. Her outdoor life is confined to the courtyard around which the house is built, and here she has great fun of the kind that western children have. The great amusement is the visit of jugglers and dancing girls who go to the houses and give performances. See the girl in Fig. V. She is dancing the egg dance, and is wonderfully clever at slipping an egg into the loop at the end of each string, all the time dancing and keeping the circle of eggs going around and around. Nor is that all, for after having put each egg in proper position she must take them all out again and replace them in her basket.

There are little girl jugglers, too, who do all manner of funny things. They pick up bits of straw with their eyelids, bending over backwards to do it; they roll themselves into a little ball as our kittens do; they are blindfolded and then

and hungry, he never cries. The truth is, he is born good-natured, but then as he grows older it seems as if he were also born a fibber.

When first baby is born there is a grand house-cleaning, and when this is over he is decorated with shells, coins, etc., to attract the evil eye away from him, and no one praises him, lest the evil spirit should be jealous and take his life. That is one kind of Hindu. Another kind lives in a boat; these babies belong to Kashmere,



FIG. IV.

thread needles with their toes, and hosts of other funny things.

One amusement I am sure you would not like, but the little Hindu girl enjoys it immensely; that is, to watch the snake charmers. They come in with a whole basketful of venomous

reptiles and make them do just what they choose, or they charm them by their music. In the same way they charm turtles and make them follow them around.

Some of the poor boys in India have great fun in the jumping wells. These are artificially made diving pools surrounded by light parapets from which the little fellows jump, making all sorts of wry faces and twisting themselves into a great variety of shapes, but just before they touch the water they straighten out and go in feet first. Anyone who happens to see them gives them a little money for thus showing their skill.

In India, people are divided into classes according to their birth, and as they are born so they must remain; they can never hope to rise to a better position as people in America do. The customs in these classes are very different one from another. To one of these classes or castes, as they are called, belong the Lepchas, and among them the life of the children is very merry. They live in queer little houses that look quite ready to tumble down at the first breeze that blows. They travel about sometimes in queer wagons, and go to the cities for the great



FIG. V.

festivals and there see wonderful sights. For instance: on New Year's day every house is illuminated and soldiers dressed in bright velvet and covered with gold and jewels parade the streets.

## The Modern Dinner-Table.



The present day entertaining has reached such a point that it seems absolutely necessary to have one's table as elaborate as possible. It is remarkable how many people sin in this respect, thinking that richness is obtained by overloading the table with a multitude of small decorative articles, a bow here, a bonbon-dish there, a flower near by, a candlestick in another spot, a fancy spoon or two laid together for no apparent purpose, small vases of flowers here, there, and everywhere, until guests on one side of the table cannot see those upon the other, and fear to move lest they should upset some of the senseless ornaments with which the table is laden.

This is all a mistake. Simplicity is one of the greatest charms of a dinner-table, not Spartan simplicity which dispenses with all ornamentation, limiting the board to strictly necessary articles, but the simplicity of refinement which forbids the use of any inconvenient decoration, or of any article which might, even by the most fastidious, be termed trashy. One point which cannot be too strongly impressed upon the young or inexperienced hostess, is this: let all ornaments be of good quality, or else dispense with them.

Another consideration in arranging the table is to allow plenty of room for each cover, this term including all the paraphernalia necessary to each individual, such as plate, knives and forks and wine glasses. These take more space than one is apt to think, and in order to avoid crowding, it is well to place them all upon the table before arranging the decorations.

It is not only on state occasions that the table should be a subject for care and adornment. Every meal should see it properly set, and equipped with the dainty finishing touches which make a meal a pleasure as well as a necessity. A first consideration is the shape of the table. Many people prefer a round table to any other. Others incline to the long table where the head and foot are distinctly marked. This question is most often settled by the shape of one's dining-room, a round table looking best in a square room and a long table in a room with a length greater than its width.

At dinner the table should always be covered by felt or Canton flannel, with the downy side up. In order to keep this in place small screw-eyes should be placed under each corner of the table, and tapes on the felt which can thus be tied securely. Over this should be placed the linen table-cloth. This is handsomest when made of damask, the satin-like finish making an excellent background for the shining silver and glittering glass. For those who like them, there are wonderfully embroidered table-cloths in many fancy weaves. Some of the specimens to be found at the importers are as marvellous as the cloths from Tyre and Sidon. They are veritable fairy-tales of scientific achievement. Deep lace borders in the Louis XIV. style, are produced in an extraordinary manner. A solidly woven fabric is transformed into Honiton, Point de Venise, Brussels and other favored laces by a technical process. Certain portions are woven of animal fibre instead of flax thread and by the application of an acid these parts disappear, while the linen proper remains intact. Sometimes the embroidery is done in colored silk, but white is more generally preferred. Drawn and hemstitched work is combined with other forms of embroidery, and plain hemstitching is a favorite decoration. One can generally obtain handsome damask woven with a selvedge and border so as to present a plain edge and do away with the necessity of trimming. The napkins for dinner should always be large, about

three-quarters of a yard square. They need not match the pattern of the cloth, though it is best that they should.

As to knives and forks there is one unvarying rule which seems to hold good through an endless succession of seasons. For everything that must be cut, such as meat, have knives with steel blades and ivory handles; for fish, fancy knives—often with pearl handles—are used, but it is best to confine oneself to the fork for this course.

For a dessert requiring a knife, silver is necessary. It is impervious to the action of fruit acids and leaves no taste on the article cut. Forks and spoons must be of silver, never of anything else.

After the linen and silver, in importance, comes the china. And here it seems impossible to err, so pretty and inexpensive are the dinner sets to be seen everywhere to-day. The size of the table has something to do with the pattern of the porcelain, for if the board is large a heavier style of ornamentation may be indulged in, should one prefer it, but for general use the little vines, and the pretty Dresden designs, which are reproduced in china of various grades, are far the prettiest. A very useful kind of china is plain white, with a border of some delicate pattern in gold, but this is perishable in the extreme, a few weeks of treatment with hot soapsuds injuring it beyond repair. In selecting china special attention should be paid to articles having handles such as the covers of vegetable dishes, sauce-boats, gravy dishes, etc. The handles should not be clumsy and heavy—this is a noticeable defect in porcelain of English manufacture—but neither should they be so frail as to cause anxiety whenever they are touched. Empire shapes are particularly apt to be spoiled by handles which are too heavy or ungraceful to harmonize with the body of the article.

There should be plates of three sizes for the dinner, and the dessert can be served on plates that do not match the set. The cups for black coffee may likewise be of a different pattern.

Finger bowls and wine glasses form the only necessaries in the way of glass-ware. These should always be thin and white, since cut glass is too heavy, unless for a small border; but an etched pattern near the top has a pretty effect.

For bonbon dishes, however, one may use cut glass, and small silver tongs should lie on the bonbons.

Perhaps the most difficult part of the dinner table question is in regard to the floral decorations suitable and practicable. If the table is round, one large bowl of flowers may be put in the centre. This should not be high, as it is disagreeable not to have a view of one's opposite neighbor. At a short distance from this can be placed four two-branched candelabra, the candles being shaded with crêpe paper or silk of a color harmonizing with the other table decorations. In some cases the candelabra look prettier placed near the corners of the table. Single candlesticks are extremely decorative, and in the form of Doric and Ionic columns have become very popular. If the decoration selected be high, it should be narrow so that one may see around it.

Everything should be as dainty and as pretty as can be contrived. Glass, china, and silver should be as bright, and the flowers, simple or otherwise, arranged as well as possible.

A young mistress should never overlook nor excuse any carelessness in the daily setting of the dinner-table; neatness and exactness should be insisted upon in the laying of the cloth, the folding of the napkins, the manner of putting on the silver, etc. Then the servant can easily prepare the table when guests are expected, the mistress merely giving the finishing touch in the matter of decorations.

## Practical <sup>\*</sup> Etiquette.

### CONVERSATION.



MERSON, to whom we owe so much wisdom, says, in one of his charming essays, that "no one can be a master in conversation who has not learned much from women; their presence and inspiration are essential to its success." Few people will dispute this saying, and those who do are probably men or women who lack the refinement to perceive how much they would gain by accepting it as a truth. Women have for so many centuries held a secondary place in the civilization of the world that they have been obliged to obtain their ends by diplomacy, by judiciously stroking the domestic porcupine the right way—in a word by the exercise of infinite tact, and this is the quality which, above all others, should be the pilot of conversation.

Properly speaking, conversation is an art. To converse well, proportioning one's speech and one's silences in the manner best adapted to the listener, or rather co-converser, is the first difficulty which arises. Good listeners are rarer than good talkers; most people have convictions, ideas, opinions which they are anxious to impress upon others, and these others are hard to find. With some people a judicious "ah!" or "really," or "is it possible?" will be quite sufficient to keep them rattling on at railroad speed for hours. For the benefit of humanity it is best not to encourage such garrulity to any great extent.

Individually this is a rock on which we may easily come to grief. How many women are disliked because "they talk too much." Still, we must sustain our fair share of conversation and be on the alert to start new topics before the old ones languish. If one do this tactfully, the result will be great popularity. One often hears it said of a woman "O, let us invite Mrs. So-and-So; it's never dull where she is." And this, probably, merely because she has the tact to know what interests different people and to lead the conversation in such a way as to give each one an opportunity of shining.

Personal topics should be tabooed. The private affairs of another do not interest unless in case of some information which the speaker wishes to hide, rather than discuss. Servants, housekeeping troubles, etc., should be kept in the background. Children are another topic which had better be reserved for "Mothers' Meetings." We all know that every parent considers her children the most beautiful, the cleverest, the most lovable ever born, and if Mrs. Jones begins telling Mrs. Brown about the wonders of Charlie, she has a good listener only until Mrs. Brown has a chance to break in with "and Jimmie, too, do you know," etc., etc., etc., until Mrs. Jones interrupts again. English people have a deep appreciation of the vulgarity of praising what is theirs, and they include their household in this reticence. One never knows what family an Englishman has except by some casual reference, and in speaking of his house, his horses, his dogs, he is so modest that one might almost think him ashamed of them, so contrary is this custom to our native inclination to brag. Surprise is always better than disappointment, so it is well not to raise people's hopes too high; wait, and let them judge for themselves.

"Shop" is another forbidden topic. It is very tiresome to the outsider to have professional topics brought into conversation. Occasionally two *confrères* meet and a little professional talk is above all things interesting, and sometimes even the laity are enthusiastic on special topics. The profes-

sional man or woman will recognize these rarities and will then allow inclination free rein.

Many people who are good conversers are unpopular because of the caustic quality of their remarks. Wit is undoubtedly charming, but when it is at the expense of others, it soon loses its attractiveness.

Nothing renders conversation more pleasant than a sweet, well-modulated voice. There is really no excuse for shrill, rasping tones, for by paying attention when one speaks, the voice may be trained. The general tendency should be to lower the voice, to speak in chest tones, which are rich and full, and to speak distinctly and rather slowly. The final consonant should always be heard, and any peculiarity should receive due consideration.

An English accent has become popular in our large cities and I cannot find it in my heart to call it affected, however little it may be natural. The broad, soft *a*, as heard in car, is so much prettier than the *a* as sounded in pan. But I have no pity for the affectation that eliminates the *r* and substitutes a *w* therefor; certain English people have a peculiar pronunciation of the *r* which we can never hope to attain except by living among those who use it and practising for an hour daily for a year or so. Many words are pronounced in general in a way not sanctioned by the dictionary, but the pulpit and the stage are regarded as better authorities than any lexicographer who ever lived. Incidentally I may say that for pronunciation Walker is regarded as the last appeal, and for spelling Worcester, an American who is unquestionably approved in England. The "Century" dictionary combines these two but it is so expensive that it is beyond the reach of most people. The words "man" and "woman" are now preferred to "lady" and "gentleman," which have been so abused as no longer to be in good standing. As for the expressions "lady friend" and "gentleman friend" they are beneath condemnation, being vulgar in the extreme. One should speak of one's friends by name. "I met Mrs. Jones, a friend of mine, on the train;" "I expect a friend, Mrs. Brown, this afternoon." "Gents" also, do not exist; they are "men" and "gentlemen," preferably the former. One should also say "A man broke his *leg*," not *limb*. "It is time to go to bed," not to *retire*. "I live," not *reside*, "in Troy," etc., and in like manner one should avoid the use of foreign words when English ones will do as well.

I fully realize the futility of what I shall say in conclusion, yet say it I must. I address myself more particularly to the very young members of society. Try to avoid personality, the kind of conversation which brings everything back to the same old subject—self. I have been with people and near people who turned everything into this one inevitable channel. If a play was being discussed, instead of merely expressing an opinion on the actions in question, it would be: "I wouldn't have done that;" "I would have done so and so;" "If that happened to me, I would," etc.; and of course the other poor thing has to carry on the same line, probably degenerating into sentimental twaddle in decidedly questionable taste.

And, secondly, my very young friends, avoid confidences. If they are interesting, they are serious enough to be sacred, if uninteresting they are not worth repeating. Above all, do not become confidential when with a number of acquaintances. Some one is sure to be bored and that one will surely ridicule you afterward.

MRS. GRUNDY.

## THANKSGIVING

## COOKERY.

**L**IFE is not all a failure, neither is marriage, if the thrifty housewife set before her expectant lord a feast that does justice to the proverbial spirit of "Thanksgiving Day."

A feast composed of neither fatted ox or fatted calf, but a genuine, hearty, down-east dinner of roast turkey and pumpkin pie. What matter if the gnawing pangs of indigestion cause that same gobbler to promenade before our sleepless eyes, the thankful spirit is still ahead, and since, like Christmas, that holiday comes to us but once a year, let us eat turkey if we die. I suppose everyone knows what to have

and how to cook it, but it simplifies matters so much to have everything in printing before one that the "STANDARD" DELINEATOR proffers the following excellent menu with recipes to its readers with best wishes for a right jovial time.

## MENU.

Thick Vegetable Soup.

Roast Turkey.

Mashed Potatoes.

Stuffed Tomatoes.

Escalloped Cauliflower.

Pickles.

Olives.

Pumpkin Pie.

*Thick Vegetable Soup.*—One quart of the sediment of clear stock, one quart of water, one-quarter cup of pearl barley, one good-sized white turnip, one carrot, half a head of celery, two onions, two pounds of cabbage, three potatoes, and pepper and salt to taste. Wash the barley. Put it with the quart of water and simmer gently for two hours. Add the stock and all the vegetables (except the potatoes) cut very fine. Boil gently for an hour and a half; then add the potatoes and the salt and pepper. Cook half an hour longer. If preferred to stock, cook two pounds of beef, two quarts of water and the barley, and cook for two hours; then add vegetables as before. This soup-meat may be served with the soup or as a separate dish if desired.

*Roast Turkey with Chestnut Stuffing and Sauce.*—Clean the turkey and lard the breast. Drop twenty-five, or thereabouts, large chestnuts in boiling water and leave them for a few minutes; then take them up and rub off the thin dark skin. After this, cover them with boiling water and simmer one hour, then take them up and mash them finely. Mince one pound of veal and half a pound of salt pork very finely. To this add the chestnuts, half a teaspoonful of pepper and two tablespoonfuls of salt, and one cupful of soup stock or water. Then stuff the turkey with this. Truss the bird as follows: With a short skewer fasten the legs together at the joint where the feet were cut off. Run the skewer into the

bone of the tail and tie firmly with a long piece of twine. Now take a longer skewer and run through the wings, fastening them firmly down to the sides. With another short skewer, fasten the skin of the neck down on the back-bone. Place the bird on its breast, and draw the strings with which the legs are tied, around the skewers in the wings and neck; pass them across the back three times very tightly and tie in a knot.

*Chestnut Sauce.*—Half a pint of chestnuts, softened and mashed as for the turkey-stuffing. Put in a saucepan one-half tablespoonful of flour and one of butter and cook until a dark brown. Stir the pulp of the chestnuts into this sauce and cook two minutes. Add salt and pepper to taste and rub all through a sieve. The chestnuts used should be twice as large as the native nut.

*Mashed Potatoes.*—Pare and boil twelve potatoes, and mash fine and light. Add a teaspoonful of salt and a tablespoonful of butter and beat well; then stir in half a cupful of boiling milk as you would for cake. The potatoes should be perfectly smooth before adding the other ingredients.

*Stuffed Tomatoes.*—Cut a thin slice from the smooth end of each of twelve tomatoes and arrange them in a baking-pan. Then with a small spoon scoop out as much of the juice and pulp as is possible without injuring the tomatoes, and dredge the inside with salt and pepper. Put two tablespoonfuls of butter in a frying-pan and when hot stir in two cupfuls of bread-crums. Keep stirring until brown and crisp and fill the tomatoes with them. Cover the openings with fresh crumbs and bits of butter and bake half an hour. Fifteen minutes before the tomatoes are done make a sauce in this manner: Put one teaspoonful of butter in a frying-pan and when hot add a teaspoonful of flour. Stir until brown and fine, then add one cupful of stock, the tomato juice and pulp. Stir this until it boils up, then add a teaspoonful of onion juice, salt and pepper. Simmer ten minutes and strain. Place the tomatoes on a flat dish with a cake turner, pour the sauce around, garnish with parsley and serve. Any kind of meat chopped fine and seasoned may be used in place of the crumbs.

*Escalloped Cauliflower.*—Cook a cauliflower one hour in salt and water. Drain and break apart. Put a layer of it in an escalllop dish, moisten it with Bechamel and cream sauce and sprinkle it with a little grated cheese. Put in another layer of cauliflower and continue the above treatment until all the vegetable is used. To a head of cauliflower, two tablespoonfuls of grated cheese and one pint of sauce will be sufficient. Cover the dish when arranged with bread-crums and cheese and dots of butter and bake half an hour in a moderate oven.

*Pumpkin Pie.*—Five pints of stewed and strained pumpkin, two quarts of boiling milk, one and a half nutmegs, four teaspoonfuls of salt, five cups of sugar, nine eggs, four tablespoonfuls of Sicily Madeira, and two of rose water. Gradually pour the boiling milk on the squash and stir continually. Add the nutmeg, rose-water, and sugar. When cold, add the eggs, well beaten, and just before the mixture is put in the plates add the Madeira. Butter deep pie-plates and line with a plain paste. Fill with the mixture and bake in a moderate oven for forty minutes.

Those who desire a more elaborate feast will find a few pleasing and dainty extras in our previous issues.

# Advice to Young Women.

THOUSANDS OF AMERICAN WOMEN ARE CARELESS.

They Overestimate their Physical Strength and Take Many Unnecessary Chances.



Women are very apt to overestimate their strength and overtax it. When they are feeling particularly well they take chances—work or play too hard—which in the long run causes them much pain and trouble.

This is due largely to their not fully realizing how delicate their sensitive organism is.

The girl who has just become a woman can hardly be expected to act wisely, everything is so new to her. She, however, should be told. Wet feet, or a cold from exposure,

may sow the seed for future ill health.

Lydia E. Pinkham's Vegetable Compound will ever be the unfailing remedy in such cases, as well as all the peculiar ailments of women.

Sunshine and joy is now the happy portion of Miss Florence —— of Beacon Street, Boston, instead of pain and misery.



She often tells of her sufferings. The pain was excruciating. The doctors, instead of removing the cause of her ailment, plied her each month with morphine to prevent convulsions; but the trouble was permitted to exist.

When she could endure no more,—prostration was imminent and future hopeless,—her family procured a bottle of *Lydia E. Pinkham's* Vegetable Compound, which, surprising to all, rapidly and permanently cured her.

In writing to Mrs. Pinkham, pouring forth her gratitude and happiness, she says: "Oh! that I could make every suffering woman try your valuable medicine! How they would bless you!"

*Lydia E. Pinkham's Liver Pills and Sanative Wash assist the Compound wonderfully.*

*When writing to Advertisers please mention the "STANDARD" DELINEATOR.*



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# FIBRE CHAMOIS

Beware of these imitations and get FIBRE CHAMOIS, or you will be obliged to make your dress over. Dressmakers should examine their bills and see that the material is billed "FIBRE CHAMOIS," otherwise they may get some of the worthless imitations, while paying for the genuine article.

*Fashionable Dressmakers  
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Puffed Sleeves and Skirts supported by Fibre Chamois will not lose their shape. Cheaper, lighter in weight and better than any other stiffening material.

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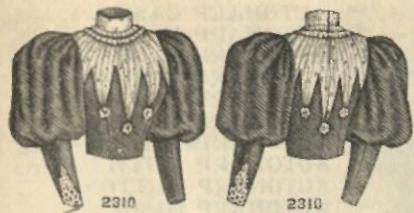
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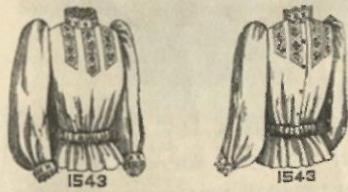
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No. 613.—CHILD'S APRON. 4 sizes, 2 to 8 yrs. Price, 10 cents.



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No. 1776.—CHILD'S SPANISH JACKET. 4 sizes, 2 to 5 yrs. 4 yr. size requires ¾ yd. 20. Pr. 10c.



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terms than any house in America, and we are the only firm of actual manufacturers who are selling

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offerings made by irresponsible advertisers that are never carried out, but this is established and reliable

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We are giving more value for money than ever before. Be wise and  
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agent or dealer, \$60.

### **Cornish New Style No. 22,000, "The Parlor Pet."**

Fully described in Holiday Catalogue, which is sent free. Full-size, 5 octaves (16) orchestral-toned reeds, double octave couplers, six stops, solid black walnut case, oil finished over a double coating of varnish. Complete with stool and book, boxed and delivered free on board cars here; safe delivery guaranteed and insured. So, under our personal warrant for 25 years. If organ is not as represented we will cheerfully refund purchase money and freight charges; the buyer takes no risk. Established thirty-one Years ago. ADDRESS TO-DAY:

**CORNISH & CO., WASHINGTON,  
NEW JERSEY.**



No. 2575.—CHILD'S DRESS. 5 sizes, 1 to 5 yrs.; for child  
of 4, 4½ yds. 22, 3½ yds. 27, 3½ yds. 32, or 3½ yds. 44 in. wide.  
Price, 15 cents.



No. 2700.—MISSES' AND  
GIRLS' LEG-O-MUTTON  
COAT SLEEVE. 11 sizes, 6 to  
16. Price, 10c.



This lamp is No. 848/98/14  
Height: 22 ins.

## The New Rochester Lamp

HAS THE BEST WICK HOLDER. No soiled  
fingers when rewicking. THE BEST OIL INDICATOR;  
No oil running over when filling. THE  
BEST CHIMNEY LIFT; No burnt fingers or  
broken shades when lighting.

## THE NEW ROCHESTER PARLOR HEATER

Thoroughly "UP TO DATE." Burns without a chimney.  
Can be lighted without removing drum. It burns 12 hours  
and will heat a room 5x15 for one cent an hour.

Lamps in China, Glass and Metal in every conceivable de-  
sign and finish. One burner—three sizes.

Lamp or Heater complete as shown, sent securely packed  
to any address on receipt of \$5.50.

If the lamps kept by your dealer do not bear the "NEW  
ROCHESTER" stamp a Catalogue mailed free to those  
mentioning this publication.



Height:  
23½ ins.

**THE ROCHESTER LAMP CO., 42 Park Place & 37 Barclay St., New York.**

When writing to Advertisers please mention the "STANDARD" DELINEATOR.

# THE AUTOHARP

**TAKE YOUR CHOICE.** While these Autoharp are only two of our many varieties illustrated in our beautiful story, "How the Autoharp Captured the Family" (sent free to readers of this magazine), they are the popular ones. The prices are just right, and the capacity of the instruments is such that they are sure to give satisfaction. We guarantee satisfaction or money returned.

**WHY SHOULD YOU GET AN AUTOHARP?** Because you can learn to play the popular music—Operas, Hymns, Waltzes, Marches, Galops, Mazurkas, Schottisches, Yorkies, College Songs almost at sight. No teacher is necessary, as our instruction book is complete. Our music is in a new figure notation. You do not have to know a single note of the old system. It is easily tuned, and keeps in tune a long time. Never gets out of order.

**STYLE 2 3-4** (Upper illustration) Two keys, F and C, allowing beautiful modulation. It has 23 strings and five bars, producing the following five chords: C, F and B-flat Major, and C and G Seventh. Its appearance is handsome—light wood frame and bar supports, forming a contrast to the light redwood sounding board. It measures 18 1/2 inches long by 10 inches wide. Packed in a nice box, including instruction book containing 22 pieces of music, a music rack, imitation tortoise-shell pick, brass spiral pick, and a tuning key. Price, \$3.00.

**STYLE 2 7-8** (Lower illustration). Two keys, F and C, with the relative Minors, allowing many most beautiful modulations and musical effects. Has 28 strings, seven bars, producing the following seven chords: C, F and B-flat Major, C and G Seventh, D and A Minor. In appearance same as 2 3-4. The size, however, is larger, measuring 20 inches long and 11 1/2 inches broad. It gives more volume, and as it has more strings and chords, it is more popularly considered. Packed in a nice box, including instruction book containing 24 pieces of music, a music rack, imitation tortoise-shell pick, brass spiral pick, and a tuning key. Price, \$7.50.

*Money must be sent with order. Express prepaid to any Express Office in the U. S.*

Send for Catalogue. Mailed free.  
Address all mail to

**ALFRED DOLGE & SON,**  
DEPT. W,

110 E. 13th St., New York City.



No. 2684.—LADIES' LEG-O'-MUTTON BISHOP DRESS SLEEVE (with two seams). 4 sizes, 11 to 17 in. Price, 10 cents.



No. 2722.—LADIES' JACKET. 8 sizes, 30 to 44 in. bust measure. Medium size needs 3 1/8 yds. 44 in. wide. Price, 20 cents.



## 12 Popular Songs, all for Autoharp

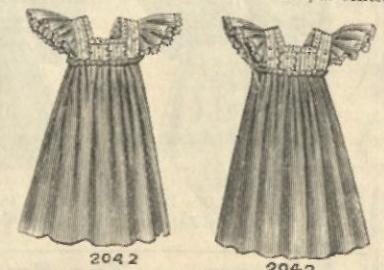
No. 2 3-4 or 2 7-8.

*No. 3.	My Pearl's a Bowery Girl.
*No. 3.	Pretty Little Mary.
No. 371.	Frohe Botschaft.
*No. 372.	Schier Dreissig Jahre Bist Du Alt.
*No. 373.	Guter Mond.
*No. 373.	In the Old Church Yard.
*No. 375.	The Little Bunch of Whiskers on His Chin.
*No. 375.	The Widow's Plea for Her Son.
No. 377.	Amaryllis.
*No. 378.	We'd Rather Bide a Week.
*No. 384.	The Girl Who Ran Away.
*No. 385.	Her Eyes Don't Shine Like Diamonds.
\$1.00 per dozen : 10c. each.	a and b indicates double sheet, 20c. each.
	* Indicates both words and music.

**NEW YORK RETAIL STORE, 38 EAST NINETEENTH ST.**



(Copyright, 1894, by Standard Fashion Co. of N. Y.)  
No. 2386. CHILD'S SACQUE. 4 sizes, 6 months to 3 yrs. Price, 10 cents.



No. 2042.—CHILD'S APRON. 4 sizes, 2 to 5 yrs.; 4 yr. size 17 1/2 yd. 3. Price, 10 cents.



No. 2567.—CHILD'S DRESS. In 4 sizes, for children from 2 to 5 yrs. of age, and requires to make for a child of 4, 4 1/2 yds. of material 22, 49 yds. 27, 3 1/2 yds. 32, or 2 1/4 yds. of material 44 in. in width. Price, 15 cents.

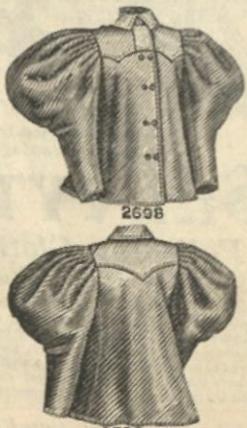
## RIVALS.

Style 2 3-4 (upper illustration) versus style 2 7-8 (lower illustration).

These two popular styles have run so well together in public favor that we can hardly tell which is preferred. Certain it is that either instrument gives far more pleasure than any other musical instrument of twice its price, except the higher priced autoharp themselves.



(Copyright, 1895, by Stand. Fash. Co. of N. Y.)  
No. 2708.—GIRLS' DRESS. In 5 sizes, 6 to 10; 9 yr. size needs 4 1/2 yds. 32 in. wide. Price, 20c.



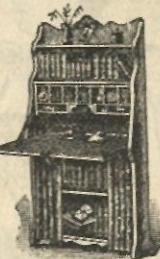
No. 2698.—MISSES' BOX COAT (with yoke and body lining). 6 sizes, 11 to 16; 14 yr. 2 1/4 yds. 44. Price, 15 cents.

# FREE WITH A COMBINATION BOX OF "SWEET HOME" SOAP.

Your Choice of Premiums. "Chautauqua" Desk

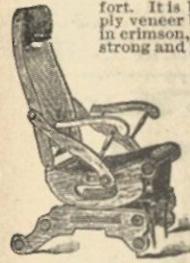
MOST POPULAR EVER MADE.

Number in use exceeds any other one article of furniture. Has gladdened half a million hearts. Solid Oak throughout, hand-rubbed finish. Very handsome carvings. It stands 5 ft. high, is 2½ ft. wide, writing bed 24 inches deep. Drop leaf closes and locks. A brass rod for curtain.



## "CHAUTAUQUA" ROCKER AND RECLINING CHAIR

fort. It is built of oak, polished antique finish, with beautifully grained three-ply veneer back. The seat, head and foot rests are upholstered with silk plush in crimson, old red, tobacco brown, old gold, blue or olive, as desired. It is very strong and perfectly simple in construction. It is fully guaranteed.



## "CHAUTAUQUA" OIL HEATER

Heats a large room in coldest weather, will quickly boil a kettle or fry a steak. Very large Central Draft, Round Wick, Brass Burner, heavy embossed Brass Oil Fountain, richly nickel-plated. Holds one gallon, which burns 12 hours. Handsome Russia Iron Drum. Removable Top. Unites every good quality approved to date.



Our soaps are sold entirely on their merits with a guarantee of purity. Thousands of families use them, and have for many years, in every locality, many in your vicinity.

### OUR GREAT COMBINATION BOX.

100 BARS "SWEET HOME" SOAP	\$5.00	1-4 DOZ. LARKIN'S TAB SOAP	.45
Enough to last an average family one full year. For all laundry and household purposes it has no superior.		Infallible Preventive of dandruff. Unequalled for washing ladies' hair.	
10 BARS WHITE WOOLEN SOAP . . . . .	.70	1-4 DOZ. SULPHUR SOAP	.45
A perfect soap for flannels.		1 BOTTLE 1 OZ., MODJESKA PERFUME	.30
9 PKGS. BORAXINE SOAP POWDER (full lbs.)	.90	Delicate, refined, popular, lasting.	
A unequalled laundry luxury.		1 JAR MODJESKA COLD CREAM	.25
1-4 DOZ. MODJESKA COMPLEXION SOAP . . . . .	.60	Soothing. Cures chapped skin.	
Exquisite for ladies and children. A matchless beautifier.		1 BOTTLE MODJESKA TOOTH POWDER	.25
1-4 DOZ. OLD ENGLISH CASTILE SOAP . . . . .	.30	Preserves the teeth, hardens the gums, sweetens the breath.	
1-4 DOZ. CREME OATMEAL TOILET SOAP . . . . .	.25	1 PACKET SPANISH ROSE SACHET	.20
1-4 DOZ. ELITE GLYCERINE TOILET SOAP . . . . .	.25	1 STICK NAPOLEON SHAVING SOAP	.10
All for \$10.00. (You get the Premium you select gratis.)		THE CONTENTS, BOUGHT AT RETAIL, COST	\$10.00
		PREMIUM WORTH AT RETAIL	\$20.00

Subscribers to this Paper may use the Goods 30 Days before Bill is Due.

After trial you—the consumer—pay the usual retail value of the Soaps only. All middlemen's profits accrue to you in a valuable premium. The manufacturer alone adds Value; every middleman adds Cost. The Larkin plan saves you half the cost—saves you half the regular retail prices. Thousands of readers of this paper know these facts.

If after thirty days' trial you find all the Soaps, etc., of unexcelled quality and the Premium entirely satisfactory and as represented, remit \$10.00; if not, notify us goods are subject to our order, we make no charge for what you have used.

Many people prefer to send cash with order—it is not asked—but if you remit in advance, you will receive in addition to all extras named, a nice present for the lady of the house, and shipment day after order is received. Your money will be refunded without argument or comment if the Box or Premium does not prove all expected. We guarantee the safe delivery of all goods.

Booklet Handsomely Illustrating other Premiums sent on request.

### THE LARKIN SOAP MFG. CO., Buffalo, N. Y.

Established 1875. Incorporated 1892. Note.—The publishers of the "Standard" Delineator have inspected the goods and premiums, and know they give satisfaction, and also know that the Larkin Soap Mfg. Co. are reliable in every way, and fulfill all their promises as advertised above.

### LADIES WE WILL FREE

ers. How important it is to get our soft rubber rolls, etc. We are the largest makers of Rubber Rolls and Wringers in the world.

Capital, \$2,500,000. When you see our warrant on rolls you may know

your wringer will give good service and wear well. Send postal for pamphlet

AMERICAN WRINGER COMPANY, 99 Chambers Street, New York.



### CORPUS LEAN

Will reduce fat at rate of 10 to 15 lbs. per month without injury to health. Send 6c. in stamps for sealed circulars covering testimonials. L. E. Marsh Co., 2315 Madison Sq., Philadelphia, Pa.



### ABSOLUTELY HARMLESS.

Simply stopping the fat producing effects of food. The supply being stopped, the natural working of the system draws on the fat and reduces weight at once.

Sold by all Druggists.



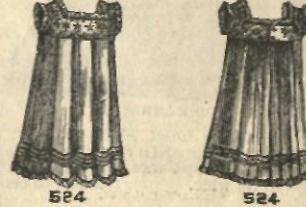
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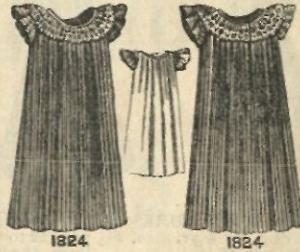
No. 1590.—CHILD'S COSTUME. 4 sizes, 2 to 5 yrs.; for 4 yr. size 2½ yds. 40 to 44 in. Price, 15c.



No. 1788.—CHILD'S DRESS. 4 sizes, 2 to 5 yrs. for 4 yr. size 3½ yds. 22 in. wide. Price, 15 cts.



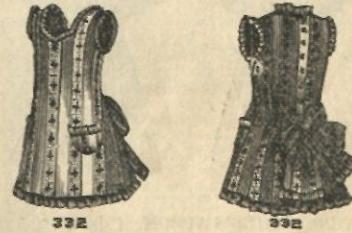
No. 524.—CHILD'S AND GIRLS' APRON. 5 sizes, 2 to 10 yrs. Price, 10 cents.



No. 1824.—CHILD'S DRESS. 5 sizes, 1 to 5 yrs.; for a child of 4 requiring 2½ yds. 22, or 3½ yd. 44 to 54 in. wide. Price, 15 cents.



(Copyright, 1895, by Standard Fashion Co. of N. Y.) No. 2607.—CHILD'S APRON. 4 sizes, 2 to 5 yrs.; for a child of 4, 1½ yd. of material 27 in. wide. Price, 10 cents.



No. 332.—CHILD'S APRON. 4 sizes, 2 to 5 yrs. Price, 10 cents.



(Copyright, 1895, by Stand. Fash. Co. of N. Y.)  
No. 2690.—LADIES' SKIRT (tailor made). 8 sizes, 20 to 34 in. waist measure. Medium size needs 5 yds. 54 in. wide. Price, 20 cents.



No. 1884.—CHILD'S DRESS. In 4 sizes, 2 to 5 yrs., requiring for 4 yr. size, 2½ yds., 22 to 24 in. wide, or 2½ yds. 27. Price, 15 cents.



No. 1777.—CHILD'S SACQUE APRON. 4 sizes, 2 to 5 yrs.; the 4 yr. size requiring 2½ yds. of material 27 in. wide. Price, 10 cents.



No. 2188.—CHILD'S APRON. 4 sizes, 2 to 5 yrs.; for a child of 4 yrs. 3½ yds. 27. Price, 10 cents.

## HAIR ON THE FACE, NECK, ARMS OR ANY PART OF THE PERSON QUICKLY DISSOLVED AND REMOVED WITH THE NEW SOLUTION MODENE

AND THE GROWTH FOREVER DESTROYED WITHOUT THE SLIGHTEST INJURY OR DISCOLORATION OF THE MOST DELICATE SKIN.

**Discovered by Accident.**—In compounding, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We purchased the new discovery and named it MODENE. It is perfectly pure, free from all injurious substances, and so simple any one can use it. It acts mildly but surely, and you will be surprised and delighted with its effects. A single application for a few minutes and the hair disappears as if by magic. It is safe for children, and can be used whenever to any other preparation is used for the same purpose, and no scientific discovery ever attained such wonderful results. **IT CAN NOT FAIL.** If the growth be light, one application will remove it permanently; the hairy growth such as the beard or hair on moles may require two or more applications before all the roots are destroyed, although all hair will be removed at each application, and without slightest injury or unpleasant feeling when applied or even afterward. MODENE SUPERCEDES ELECTROLYSIS.

*Recommended by all who have tested its merits—Used by people of refinement.*

Gentlemen who do not appreciate nature's gift of a beard, will find a priceless boon in Modene, which does away with shaving. It dissolves and destroys the life principle of the hair, thereby rendering its future growth an utter impossibility, and is guaranteed to be as harmless as water to the skin. Young persons who find an embarrassing growth of hair coming, should use Modene to destroy its growth. Modene sent by mail, in safety mailing cases, postage paid, (secrely sealed from observation) on receipt of price, \$1.00 per bottle. Send money by letter, with your full address written plainly. *Correspondence sacredly private.* Postage stamps received the same as cash. (ALWAYS MENTION YOUR COUNTY AND THIS PAPER.) Cut this advertisement out.

LOCAL AND GENERAL AGENTS | MODENE MANUFACTURING CO., CINCINNATI, O., U. S. A. Manufacturers of the Highest Grade Hair Preparations. WANTED, You can register your letter at any Post-office to insure its safe delivery.

We Offer \$1,000 FOR FAILURE OR THE SLIGHTEST INJURY. *EVERY BOTTLE GUARANTEED.*

**CORBETT**  
SAYS:

I USE Johann Hoff's Malt Extract constantly with my meals, and find it very beneficial as an aid to digestion.

*Yours truly,  
Jas. Corbett*

Ask for the Genuine  
**JOHANN HOFF'S Malt Extract**

All Others are Worthless Imitations.

## ABOVE THE CLOUDS



EVER BEEN THERE?

Let me tell you of a trip made by a NORTHERN PACIFIC party who in 1894 reached an altitude of nearly THREE MILES above the sea and 8000 FEET above the clouds which lay beneath them, white and beautiful. Send me SIX CENTS in stamps and I will send a finely illustrated book that gives the story.

CHAS. S. FEE, GEN'L PASS. AGENT,  
NORTHERN PACIFIC RAILROAD. ST. PAUL, MINN.

## FREE STAMPING OUTFIT. 75 PATTERNS

New and beautiful, for every kind of embroidery, conventional, floral, Greek and motto designs for tildies, dolls, splashes, tray cloths, etc. Choice alphabet for ornamental marking, one case Eureka Compound, and instructions for stamping without paint, powder, or trouble. For 3 months trial subscription to our new 64-col. Illustrated magazine, containing stories and the brightest household and fancy-work departments. Address, POPULAR MONTHLY, 123 Federal St., BOSTON, MASS.

# The "ONEITA"

## UNION SUIT

For Ladies, Misses and Infants.  
In colors white, gray and black, and in qualities all  
cotton, cotton and wool, all wool, silk and wool,  
all silk.

1. More easily and quickly put on and off than any other make.
2. Entirely Elastic in every way and perfectly self-adjustable.
3. No buttons under corset which hurt and injure.
4. No inelastic stay down the front, eventually causing uncomfortable tightness.
5. Allows corset one size smaller.
6. A PERFECT FIT GUARANTEED.

Ladies' Size 3 will fit figures under 115 lbs. in weight. Size 4, from 115 to 130 lbs. Size 5, from 130 to 150 lbs. Size 6, from 150 to 160 lbs. Extra Sizes 7 and 8, for over 160 lbs.

Misses' Sizes, 1, 2, 3, 4, 5—fitting figures of ages from 3 to 15 years.

If your retailer hasn't the goods in stock, he can obtain them of any leading jobber.

JAS. F. WHITE & CO., Worth & Church Sts., N.Y.  
Mill Agents.

Your Corset Cannot Break  
if you wear  
**Pearl**  
Corset Shields

Broken Corsets made as comfortable as new

Sold everywhere. If your dealer hasn't them, send his name, your corset size and 25 cents for sample pair to EUGENE PEARL, 23 Union Square, New York. Lady Agents Wanted.

**Fayetta Silk**  
REGISTERED '91

Narrow and inferior goods are being sold as "FAYETTA SILK." The intelligent shopper wants what she is paying for. We caution you to look for "FAYETTA" stamped on the selvage and see that the goods are 48 inches wide.

Non-Breakable Corset Waists and Corsets.

The finest in the world. Small investment leads up to a good business. Lady agents wanted in every city and town. Price-lists and Art Journal free.

**RELIANCE CORSET CO.,**  
JACKSON, MICH.  
Mention "Standard" Delineator.

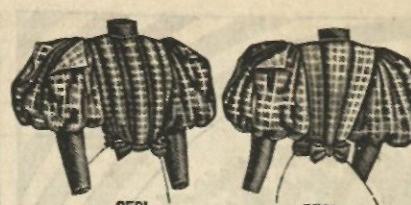
**2 HANG SUCH A DRESSSKIRT**  
(with all the stiffening employed at the present time) upon the Ideal Skirt Hanger. It protects the dress from wrinkles when not in use. Every lady should have them. Dress-makers! You need them and your customers will buy them. Sent by mail to any address for 25¢, 3 for 50¢.

H. G. TUCKER,  
Logansport,

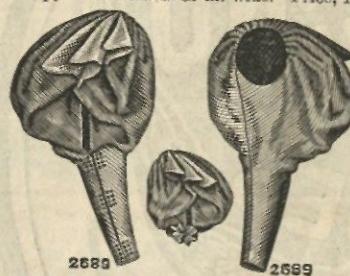
Ind.

AGENTS WANTED.

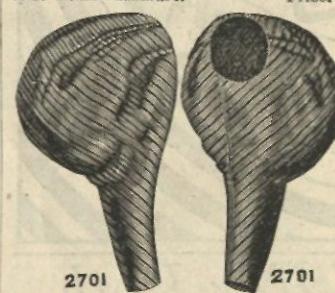
Pat. ap'd for.



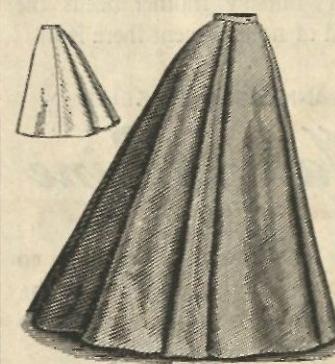
Copyright, 1895, by Standard Fashion Co. of N. Y.  
No. 2581.—MISSES' WAIST. Cut in 4 sizes, from 10 to 16 yrs.; 14 yr. size requires 4½ yds. 22, 3¾ yds. 27, or 3½ yds. of material 32 in. wide. Price, 15c.



Copyright, 1895, by Standard Fashion Co. of N. Y.  
No. 2689.—LADIES' DRESS SLEEVE, 4 sizes, 11 to 17 in. arm measure. Price, 10 cents.



No. 2701.—LADIES' LEG-O'-MUTTON COAT SLEEVE (with lining). 4 sizes, 11 to 17 in. arm measure; 13 in. size 2 yds. 44 in. Price, 10 cents.



No. 2696.—LADIES' SKIRT. The pattern is cut in 8 sizes, 20 to 34 in. waist measure, and requires for medium size, 7 yds. 32, or 5½ yds. 44 in. wide. Price, 20 cents.



The Redfern gives the most elegant and durable finish to the dress skirt.

A brand of the famous  
**S.H. & M.** BIAS VELVETEEN SKIRT BINDINGS that "last as long as the skirt."

Send for samples, showing labels and material, to the S.H. & M. Co., P.O. Box 699, New York City.

"S.H. & M." Dress Stays are the Best.

# The Hook That's Flat

The hook that shows isn't so good as the hook that doesn't. There's no show to the Singer Hook and Eye.

Sold everywhere. Singer Safety Hook and Eye Co., Grand Rapids, Mich.

## EMBROIDERY SILK HALF PRICE

Factory ends or waste embroidery silk at half price. Ounce package (assorted colors) sent post-paid for 40 cts. (One-half oz. package, 25 cts.) All good silk and good colors. 100 crazy stitches in each package. With an order for 5 oz. we give one extra ounce FREE.

Brainerd & Armstrong Silk Co.,  
146 Union Street, New London, Conn.



## Food For Both.



Every nursing mother needs the kind of nourishment there is in

ANHEUSER-BUSCH'S  
*Malt-Nutrine*  
TRADE MARK

The baby needs it in order to grow healthy and plump; the mother needs it in order to keep healthy and plump.

To be had at all  
Bakers' and Grocers'.

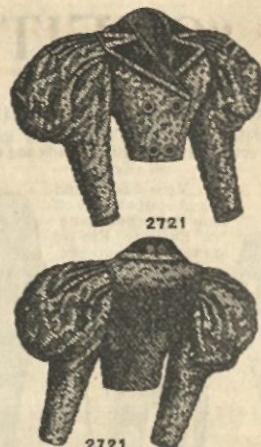
Prepared by ANHEUSER-BUSCH BREWING ASS'N., St. Louis, U. S. A.

Send for handsomely illustrated colored booklets and other reading matter.

**SPECIAL NOTICE.**—The Supreme Court of Washington, D. C. has awarded to the Anheuser-Busch Brewing Ass'n. the disputed Highest Score of Award with Medal and Diploma of the World's Columbian Exposition, Chicago, 1893.

I TEACH BY MAIL Crayon, Pastel, India Ink, Water Color and Oil Portrait Painting by a new copyrighted method. I give diploma to each student and secure paying situation for all graduates. Does not require special talent; a child can learn. My terms and prices are within reach of all. If you wish to learn a good profession by which you can make money at any place and at any time, or if you wish to make money in spare time, or parents want children to learn a profession, send me a postal today; it will bring free instruction by return mail; also, terms for parties wishing to come to my school. Have been established in this city since 1882. Refer, by permission, to any bank, commercial agency, or mayor of this city and to my students. H. A. GRIPP, German Artist, sole owner of Gripp's Art School, Tyrone, Blair Co., Pa.

When writing to Advertisers please mention the "STANDARD" DELINEATOR.



No. 2721.—LADIES' ETON JACKET. 8 sizes, 30 to 44 in. bust measure; medium size, 49 $\frac{1}{2}$  yds. 22 $\frac{1}{2}$  yds. 54 in. wide.  
Price, 20 cents.



No. 2714.—LADIES' COSTUME (with 6-gored skirt). 8 sizes, 30 to 44 in. bust measure; medium size requires 13 $\frac{1}{2}$  yds. 22, 10 $\frac{1}{2}$  yds. 22, or 5 $\frac{1}{2}$  yds. 54 in. wide, with  $\frac{3}{4}$  yd. of velvet 22 in. wide for revers collar.  
Price, 25 cents.

No. 2704.—LADIES' PLAIN WAIST. 8 sizes, 30 to 44 in. bust measure.  
Price, 15 cents.

If you desire—

A Pure, Soft,  
White Skin,

FREE from EVERY SPOT and BLEMISH,

You must use—

**Derma-Royale**



The new discovery for dissolving and removing discolorations from the cuticle, curing cutaneous affections, and bleaching, brightening, beautifying and preserving the complexion.

After experimenting in the laundry with a new bleach for fine fabrics, it was discovered

that all spots, freckles, tan and other discolorations were quickly removed from the hands and arms without the slightest injury to the skin. The discovery was submitted to experienced Dermatologists and Physicians, who prepared for us the formula of the marvelous Derma-Royale.

**THERE NEVER WAS ANYTHING LIKE IT.**

Its effects are so wonderful that it is already widely known. Ladies, actresses, professional beauties, society ladies and people of refinement everywhere here eagerly unite in its praise. It is harmless as dew and so simple a child can use it. The amazement improvement apparent after a few applications will surprise and delight you, for the skin will become as Nature intended it to be—soft, smooth, clear and white, free from every blotch and blemish. Derma-Royale never fails—it cannot fail! It has proven its merits by curing thousands of cases of the most obstinate and unsightly skin blemishes after everything else had failed. We have already received more than forty thousand testimonial letters from grateful witnesses—people of the highest standing in church, social and business circles, whose veracity and disinterestedness are equally beyond question. Testimonials with portraits will be sent free by mail to everyone who writes for them. Derma-Royale is highly recommended by physicians. Its sure results warrant us in making the following offer:

**\$500 REWARD.**—We will give Five Hundred Dollars cash for any case of eczema, tetter, pimples, blottedches, moth-patches, brown or liver spots, blackheads, ugly or muddy skin, unnatural redness, freckles, tan or any other cutaneous blemish (excepting birthmarks, scars and those of a scrofulous or kindred nature) that Derma-Royale will completely remove and permanently cure. We will also give Five Hundred Dollars to any person whose skin can be injured in the slightest manner, or to any one whose complexion (no matter how bad) will not be cleared, whitened, improved and beautified by the use of Derma-Royale.

Put up in elegant style, in large eight-ounce bottles.

**Price, \$1. FOR SALE AT DRUGGISTS,** or sent to any address, safely packed and securely sealed from observation, safe delivery guaranteed, upon receipt of price, \$1 per bottle. Send money by registered letter or money order, with your full post-office address written plainly. Correspondence sacredly private. Two-cent stamp taken as cash. Address

**The DERMA-ROYALE COMPANY,** Cor. Baker & Vine Sts., CINCINNATI, OHIO.

#### AGENTS WANTED.

Others Make \$10 to \$20 a Day—Why Don't You?

Derma-Royale is the best selling article ever handled. Wherever it is once tried, everybody wants it. It will make friends as well as money for you. Our agents everywhere are having grand success and making lots of money—you can do the same. Write for our liberal Terms to Agents.

#### WORK FOR LADIES

AT HOME. From \$3.00 to \$5.00 a day easily made, pleasant work. Price Lists and full particulars sent free. Address, RELIANCE CORSET CO., Jackson Mica.

Parker Pays the Postage on his Arctic Sock for men women, and children. Recommended by physicians and nurses for house, chamber, and sick-room. Only sock for rubber boots; it absorbs perspiration. Ask shoe dealer, or send 25c. with size. J. H. Parker, 103 Bedford St., Boston. Room N.



**LADY AGENTS.** NEW MACKINTOSH SKIRT. Quick Sales. Large Profits. Catalogue free. Ladies' Supply Co., 3115 Forest Ave., Chicago.

When writing to Advertisers please mention the "STANDARD" DELINEATOR.



2687



2687

No. 2687.—LADIES' WRAPPER (with waist-front lining). In 8 sizes, from 30 to 44 in. bust measure; medium size requires 11 $\frac{1}{2}$  in. 27, or 5 $\frac{1}{2}$  yds. 44 in. wide. May be made of silk, cashmere, serge, flannel, lawn, etc.

Price, 25 cents.



2692



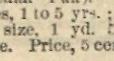
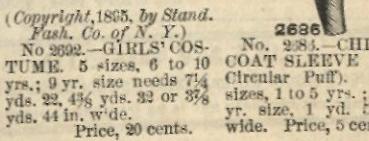
No. 2695.—GIRLS' COAT SLEEVE. 5 sizes, 6 to 10 yrs.; 8 yr. size 2 $\frac{1}{4}$  yds. 22. Pr., 5c.



2692



No. 2696.—CHILD'S COAT SLEEVE (with Circular Puff). In 5 sizes, 1 to 5 yrs.; for 4 yr. size, 1 yd. 54 in. wide. Price, 5 cents.



#### Dress Linings

*Warranted not to Crock*

and to withstand washing, perspiration, acids, etc., without change of color or loss of strength. Can be had in silicias, percalines, and satines,

At all Dry Goods Stores.



(Finished.) (Before Covering.)

Price, 50c. per pair postpaid.

holds the sleeve to the stilly fullness. Made of fine Braided Wire. It is light, cool, comfortable, and very durable. Coat sleeves go on without trouble. Made in two sizes, large and medium.

#### The W. & W.

Improved and adapted to Winter Styles.

#### SKIRT DISTENDER.

##### STYLE AND COMFORT.

Made of fine Braided Wire. Gives the proper fullness to the back of the skirt. Is light and cool, and distributes the weight of the skirt. No crushing of the pleats.

9 in. lengths ..... 35 cts.

12 in. lengths ..... 50 cts.

By mail, postpaid



The Improved Health Braided Wire DRESS FORMS

are light, cool and cleanly.

Price, 50 Cents, postpaid.

THE WESTON & WELLS MFG. CO.,

110-1116 Noble St., PHILADELPHIA.

#### CHILD LOST

FOR 18 YEARS. Stolen from the cradle. She was told who and where her parents lived by ZEMINDAR, The Great Hindu Serf, Saratoga, N. Y., who foretells correctly all matters pertaining to Business, Health, Love and Marriage. Send this advertisement and stamp for full particulars.

#### Better than a Gold Mine.

Miss Jeanie Wood's School for Dresscutting.

L. A. Wood's System taught. Perfect fit guaranteed. Day and evening lessons.

41 Lafayette Ave., near Fulton, Brooklyn, N. Y.

**\$75** A MONTH and expenses to Lady or Gentleman. Sample outfit free. Enclose stamp. E. L. BALDWIN & CO., DETROIT, MICH.

[NOVEMBER, 1895.]

# FEATHERBONING



## FOR WAISTS, SLEEVES AND SKIRTS.

Light and Elastic.

Not injured by moisture.

No more heavy linings and crushing down of sleeves and skirts after a few days' wear.

Our Skirt and Soft Finishing Bones and Featherbone Tapes are adapted for use in both skirts and sleeves.

Waists boned with our covered Stay Bones have an elegant finish and a perfect fit.

Instructions in Boning *free of charge* at any of our parlors. Call when in the city at—

833 Broadway, NEW YORK.  
185 Wabash Ave., CHICAGO.  
102 N. Charles St., BALTIMORE.  
40 West St., BOSTON.  
1113 Chestnut St., PHILADELPHIA.

12-yd. sample of Skirt Bone sent by mail for 65c. Address:

**WARREN FEATHERBONE CO.,**

Patentees and Manufacturers. Factory and Main Office, THREE OAKS, MICH.  
New York Office, 833 BROADWAY.

## MADAM ROWLEY'S TOILET MASK (OR FACE GLOVE.)

Trade-Mark Registered



Is a natural beautifier for bleaching and preserving the skin and removing complexion imperfections.

It is soft and flexible and can be easily applied and worn without discomfort or inconvenience.

It is recommended by eminent physicians and scientists as a substitute for injurious cosmetics.

**COMPLEXION BLEMISHES** may be hidden imperfectly by cosmetics and powders, but can only be removed permanently by the Toilet Mask. By its use, every kind of spots, impurities, roughness, etc., vanish from the skin, leaving it soft, clear, brilliant and beautiful. It is harmless, costs little, and saves many dollars needlessly expended for cosmetics, powders, lotions, etc. It prevents and removes wrinkles, and is both a complexion preserver and beautifier.

*Illustrated Treatise, with full particulars, mailed free.* Address, and kindly mention this magazine,

**THE TOILET MASK CO.,**

1167 BROADWAY, NEW YORK.

To be Worn Three Times in the Week.



## GEM EGG BEATER.

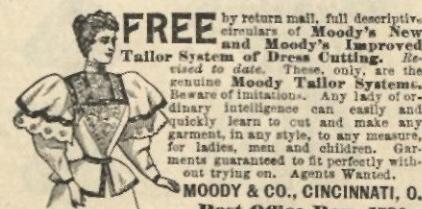
Invention of a Boston woman. Adopted by up-to-date Cooking Schools. Sample, by mail, 15c.; two, 25c. NEW ENGLAND NOVELTY MFG. CO., 24 Portland St., Boston, Mass.

Agents wanted.

**DOUBLE BRECH LOADER \$5.00.  
RIFLES \$1.75.  
WATCHES \$1.25.**

**GUNS**

BICYCLES \$15  
All kinds cheaper than elsewhere. Before you buy send stamp for 60 page catalogue.  
POWELL & CLEMENT CO.  
166 Main St., Cincinnati, O.



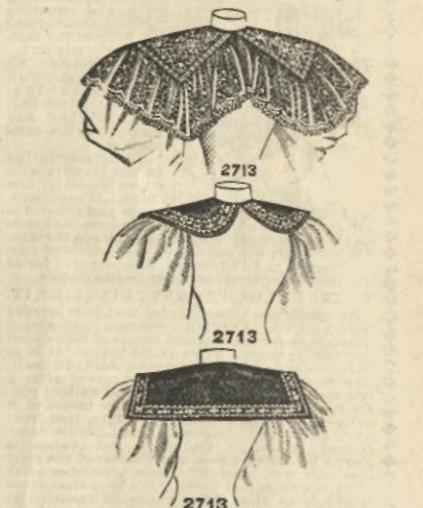
MOODY & CO., CINCINNATI, O.  
Post Office Box, 1530.

## I LIKE MY WIFE TO

Use Pozzoni's Complexion Powder because it improves her looks and is as fragrant as violets.



(Copyright, 1894, by Standard Fashion Co. of N. Y.)  
No. 2629.—CHILD'S DRESS (with fitted waist lining). 5 sizes, 1 to 5. For a child of 4, 5½ yds. 22, or 4½ yds. 27 in. wide. Price, 15 cents.



No. 2713.—LADIES' COLLAR. In 3 sizes, small, medium and large. Medium size requires 1½ yd. 22 in. wide, or wider, with 2 yds. of insertion for round collar, or 4 yds. of lace for ruffle, with 1½ yd. of beading for square cornered collar. Price, 5c.



(Copyright, 1895, by Standard Fashion Co. of N. Y.)  
No. 2587.—CHILD'S DRESS. In 4 sizes, for children from 2 to 5 yrs., and requires for a child of 4, 3½ yds. 22, 3½ yds. 27, 2½ yds. 32, or 1¾ yd. of material 44 in. wide. Price, 15 cents.



No. 2712.—CHILD'S DRESS. 6 sizes, 3½ to 5 yrs.; 4 yr. size 4½ yds. 22, 3½ yds. 32. Price, 15c.



**THE Singer Sewing  
MACHINE**

was the only machine that received the World's Fair Medal and this very make we offer at the never heard of price \$17. \$20 buys the highest grade modern style machine in the world. We give a Registered Certificate of Warranty for 10 years on all our machines. Freight paid. Send for catalogue to-day. CHAS. KAISER MFG. CO. 62-64 Clybourn Ave., Chicago.

**SUITS, CLOAKS & FURS TO ORDER.**

Our new Fall and Winter Catalogue is now ready.

It illustrates all the latest styles in tailor-made.

Jackets from \$5.00 up

Suits " 9.00 "

Cloth Capes 3.50 "

We will mail you our catalogue with a nice assortment of cloth and plush samples to select from, and a measurement diagram which insures a perfect fit, on receipt of 4 cts. postage.

We guarantee a perfect fit.

**THE H. HARTMAN CLOAK CO.,**  
45 West 24th Street, New York.

**Pins of Stiffness**

You can drive a Puritan Pin through a plank—pull it out and put it through another plank.

If you can't buy them at your store, send five 2 cent stamps to American Pin Company, Waterbury, Conn.

**Crochet**

If so, ask your dealer for the Glasgow Twilled Lace Thread or send ten cents in stamps and receive a sample spool, 500 yards, by mail. You will pronounce it as thousands of other ladies have, the best you have ever used. Try it.

Glasgo Lace Thread Co.,  
Glasgo, Conn.

**THE BEST SHIELD FOR SHIRT WAISTS IS**

Dewey's Improved Acme Dress and Corset Protector  
A Complete Garment



which can be worn under the corset or flannels, protecting the clothing from perspiration. Better and Cheaper than dress shields, one pair doing the work of six.

Bust measure, 28-33, \$ .80

" " 34-39, 1.00

" " 40-46, 1.25

Send money by P. O. Order.

**M. DEWEY, Mfr.**  
1397 N. W. Monroe St., Chicago.

**BEAUTY.**

How to obtain a good complexion—to remove pimples, wrinkles, black-heads—to obtain a graceful form.

"Feminine Beauty Preserved," a very interesting book, sent sealed, de with sample Creamola Powder, 10c.

**MME. E. VELARO,**  
220 W. 50TH STREET, N. Y. CITY.

**FLY SHUTTLE RAG CARPET LOOM**

Weave 10 yards an hour.

100 yards a day. New FREE Catalogue and Price List

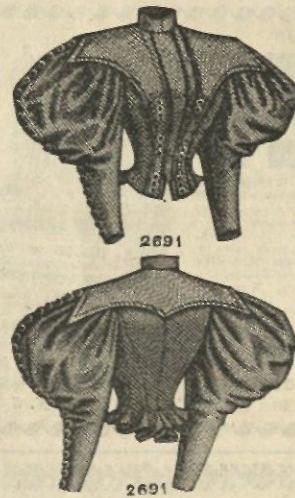
Address THE NEWCOMB LOOM CO.,

307 West 5th Street, Davenport, Iowa.



No. 2259.—CHILD'S DRESS. In 4 sizes, 2 to 5 yrs.; requires for 4 yrs. 4½ yds. 22. 3 yds. 32 in. wide. Price, 15c.

No. 1453.—CHILD'S HUBBARD WRAPPER. 4 sizes, 2 to 5. Price, 15c.



(Copyright, 1895, by Stand. Fash. Co. of N. Y.)  
No. 2691.—LADIES' BASQUE. In 8 sizes, 3½ to 44 in. bust. Medium size needs 4 yds. 32 in. wide, Price, 20 cents.



No. 2208.—MISSES' BLOUSE (with Zouave). 4 sizes, 10 to 16 yrs.; the 14 yr. size requires 3½ yds. of 27 in. goods. Price, 15 cents.

**FREE.**      **F. FREE.**  
A GRAND OF ER.  
**Mme. A. Ruppert's Face Bleach.**



Mme. A. Ruppert

MME. A. RUPPERT says: "Knowing that there are tens of thousands of ladies in the United States who are afflicted with Poor Complexions, FRECKLES, Pimples, BLACK-HEADS, Oily Skin, etc., who are more than anxious to get rid of these hideous disfigurements and would gladly try my Face Bleach, but have had some hesitancy in spending \$1 for a bottle (or three bottles for \$5) to prove its wonderful merit. In order to prove to these ladies that

FACE BLEACH is all I claim for it, and that it will remove absolutely every disfigurement of the complexion, I will sell to every caller a trial bottle, for 25 cts., and to those living outside the city, in any part of the world, I will send a trial bottle, safely packed, plain wrapper, all charges prepaid, for 25c. silver or stamp.

I hope that every lady in the land will embrace this generous offer at once. My book, 'How to Be Beautiful,' FREE. Call or send for it." Address all communications or call on MME. A. RUPPERT (Dept. Two), 6 East 14th St., New York City. Western Office, 233 State St., Chicago, Ill.

When writing to Advertisers please mention the "STANDARD" DELINEATOR.

# The Black That Lasts

The black of the NUBIAN Fast Black Cotton Dress Lining can't be washed out, rubbed out, or faded out. It is positively, absolutely, totally, and forever unchangeable, uncrockable and unfadable.

You can buy it everywhere.  
Look for this on the selvage of every yard.

## Nubian Fast Black

## A Ragged Gown

doesn't seem more odd in this day of smart dressing, than a Sagging Skirt.



### The Alpine Skirt Retainer

dispenses with belt tape, holds waist and skirt firmly together and brings weight of skirt on the shoulders, preventing that drag on the hips and making the heavy skirt light.



## DRESSMAKERS.

Our Automatic Skirt Supporter for basque waists keeps waist in place and holds the skirt up. No hooks and eyes, as it works itself. Sample pair in black 10 cents. Ask your dealer or send to S. J. & W. O. SIMMONS, 137 Pearl Street, Boston, Mass. Agents wanted.

**G. HOFFMANN, 407 6th AVE., NEW YORK.**

Accordion-Plaiting done from 1 to 75 inches depth in any goods and width without injuring the color. Orders by mail or express completed within 24 hours.

## WANTED LADY AGENTS.

Hegel's Corsets are the best sellers. Big Profits. Easy work. Catalogue free by sending to WESTERN CORSET CO., St. Louis, Mo.

[NOVEMBER, 1895.]

## Soapine DID IT!

*Is what people naturally say when they see anything clean and attractive upon the person or in the household—in fact everything in every place is perfectly cleansed and sweetened by using Soapine. Use it alone, nothing else is needed—nothing half so good as Soapine. It relieves you of all hard work in washing. A WHALE ON EVERY PACKAGE.*

It is Kendall Mfg. Co.'s Trade Mark. Established 1827. Providence, R. I.

TRADE MARK

## Soapine DID IT!

TRADE MARK

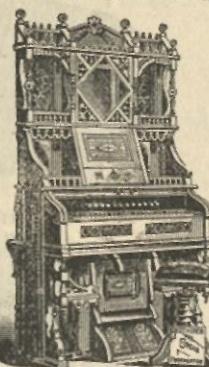


CATALOGUE

# FREE

Now is the time to buy a PIANO or ORGAN from the largest manufacturers in the world, who sell their instruments direct to the public at wholesale factory prices.

DON'T PAY a profit to agents and middlemen. TERMS to suit all. No money asked in advance. Privilege of testing organ or piano in your own home 30 days. No expense to you if not satisfactory. Warranted 25 years.



**REFERENCE**  
Bank references furnished on application; the editor of this paper; any business man of this town, and to the thousands using our instruments in their homes. A book of testimonials sent with every catalogue. As an advertisement we will sell the first Piano in a place for only \$159. The first Organ only \$25, Stool, Book, &c., **FREE**.

If you want to buy for cash, If you want to buy on instalments, BUT DON'T BUY UNTIL YOU

Write Us.

BEETHOVEN PIANO &amp; ORGAN CO.

P. O. Box 830, WASHINGTON, N. J.

COLUMBIAS—  
They  
almost fly.

\$100 worth of Economy—

## The Columbia Bicycle....

Send for a Catalogue  
of this splendid line of bicycles. A work of high artistic merit. Free from any Columbia agent, or by mail for two 2-cent stamps.

THE best is ever the cheapest. Maybe the first cost of the peerless Columbia will be a few dollars more than the price of the bicycle said to be "just as good." What if it is? You will have few or no repairs with a Columbia—built just as it should be—and your content in the possession of this unequalled machine will be worth *all* of its cost.

### Be Wise in Your Saving

If you must have a low-priced machine, buy the superb HARTFORD, \$80 \$60; \$50 for boys' and girls' sizes. :: :: :: :: ::



POPE MFG. CO.  
General Offices and Factories, HARTFORD, Conn.

BRANCH STORES:  
NEW YORK,  
BOSTON,  
CHICAGO,  
SAN FRANCISCO,  
PROVIDENCE,  
BUFFALO.

## CLEAN HANDS.

Every lady buys a STOVE-POLISHING MITTEN at sight. Polishes the stove better and quicker than a brush. Sample by mail. 35 cents a set; 4 sets, \$1.00. NEW ENGLAND MFG. CO., 21 N. Portland St., BOSTON, MASS.

AGENTS can make \$2 to \$6 per day.



2694



2694

(Copyright, 1895, by Stand. Fash. Co. of N. Y.)  
No. 2694.—LADIES' EVENING WAIST. 8 sizes, 30 to 44 in. bust. Medium size needs 3½ yds. 32 in. wide. Price, 20 cents.



2702



2702

No. 2702.—MISSES' COSTUME. 6 sizes, 11 to 16 yrs.; 14 yr. size needs 3½ yds. 44 in. Price, 20 cents.



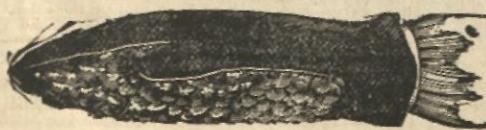
2716

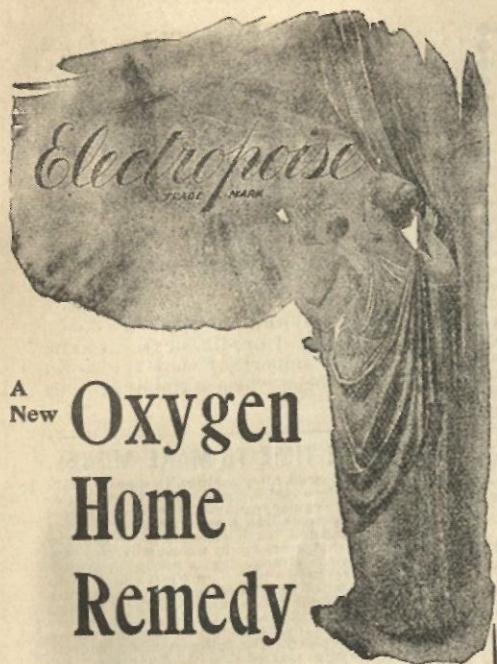


2716

No. 2716.—MISSES' SKIRT. 6 sizes, 11 to 15 yrs.; for a miss of 14, 4¾ yds. 22, or 3½ yds. 22 in. wide. Price, 15 cents.

When writing to Advertisers please mention the "STANDARD" DELINEATOR.





# A New Oxygen Home Remedy

## Without Medicine

**Effective—Economical.**

150 FIFTH AVE., N. Y., April 5, 1895.  
\*\*\*\*\* My confidence in the merits of the Electropoise—simple, convenient, economical and effective as it is—has constantly grown with my increasing observation and experience."

W. H. DE PUY, A.M., D.D., LL.D.  
(Editor Peoples' Cyclopedias.)

### Superior to Medicine.

CAPON BRIDGE, W. VA., Nov. 15, 1895.  
"Since testifying in favor of the Electropoise two years ago, I have had the most gratifying results from its use in neuralgia, indigestion and in the re-building of broken-down females. We use it for all ailments and find it superior to medicine and doctors."

MRS. MINNIE A. BEALL.

### Simple Remedy.

Professor Totten, of Yale College, writes:

"But thanks be to God, there is a remedy for such as be sick—one single, simple remedy—an instrument called the Electropoise. We do not personally know the parties who control this instrument, but we do know its value."

often Cures  
Cases  
Pronounced  
"Incurable"

### "How?"

Write us for booklet  
that tells all about  
the ELECTROPOISE.  
Mailed free.

ELECTROLIBRATION CO.,  
Rooms 18 to 23. 1122 Broadway, New York,  
and 346 Fulton Street, Brooklyn.



### CREATES A PERFECT COMPLEXION

Mrs. Graham's Cucumber and Elder Flower Cream cleanses, whitens, refines, beautifies, Send for free book, "How to Be Beautiful," Lady Agents Wanted everywhere. Mrs. Gertrude Graham, 1324 Michigan Ave., Chicago.

BAKER sells recitations and  
23 Winter St., Boston PLAYS  
CATALOGUES FREE.

WOODBURY'S FACIAL SOAP  
For the Skin, Scalp and Complexion, the result of  
20 years experience treating the skin. A book on  
dermatology with every cake. Druggists sell it.  
John H. Woodbury, Dermatologist, 137 W. 42d St.  
N. Y. City. Send 10c. for sample soap and 15¢ page book.

When writing to Advertisers please mention the "STANDARD" DELINEATOR.

### Answers to Correspondents.

It is necessary to observe three important points to insure a reply under this heading. The first is that one side of the paper be used; second, a pseudonym must be given under which the querist may be addressed; third, and most important, the full name and address of the writer must be given. Questions to be answered in the December number must reach the editor not later than October 15th.

F. L. G. F.—We are always glad to hear our readers express their appreciation of our magazine and feel greatly encouraged when it has proved of some material benefit. Your question is an exceedingly difficult one to answer, but after thinking it over carefully we can suggest no better way to send out your invitations to your men friends than to take one of them into your secret and persuading him to assume the rôle of host and sending out the invitations to the men in his name, and when they arrive as his guests, taking them where the young women await them. If you have a brother he will be very useful for this duty, but if you are not so fortunate, some one else's, we have no doubt, will do just as well. You will find an article on All Hallow E'en in our November number, which you can obtain about October 15.

INQUIRER.—If a man takes a woman upon a pleasure trip, it is decidedly improper for her to pay any part of the expenses. The pleasure that her company gives him is supposed to repay all trouble and expense.

KITTY.—The Woman's Exchange, 22d St.; Stern Bros.; McCutcheon, or McGibbon & Co., all of New York City, are possible purchasers of fine hand embroidery. In applying to them, however, I would recommend sending samples of work with money or postage for return of the same if not purchased. I do not encourage you, however, to hope for a sale. (2) in the "Standard" Delineator you will find each month suggestions and designs for embroidery and other fancy work. (3) You can obtain any of the ferns mentioned from Peter Henderson & Co., Cortlandt St., New York City, or from A. Blanc, Philadelphia.

F. D. W., LAKEVILLE, CONN.—The stamp plates appeared in the Ladies' Standard Magazine for June, 1894. You fail to inclose the price of the magazine (5 cents), or postage for reply.

PET.—We cannot spare the time nor the space necessary for a reply to your first question. Apply to a taxidermist, or perhaps some such book as "Camp Life and Tricks of Trapping" will tell you. (2) An ordinary house painter can tell you about the gold painting. The preparations to mix with gold dust or filings are generally patent and therefore secret recipes. (3) A Japanese room should be bright in color, the wallshung with kakimonos and decorated with étagères in lacquer. The table covers, etc., embroidered in Japanese fashion, and Japanese rugs, hanging lamps, china, etc., should be used in the room.

### FRANCIS INVISIBLE EYE....

### FINEST SPRING HOOKS.



### RESULTS:

SEND On Flat Surface a Firm  
FOR Loop of Metal....  
FREE Better than thread  
SAMPLE Loops.....

FRANCIS MFG. CO., Niagara Falls, N.Y.

**PRICE, \$9.48.**



Made from Imported  
Boucle Cloth—the lat-  
est rage. Mandolin  
Sleeves, Ripple back,  
full lined throughout  
with heavy Silk Serge,  
Large, Handsome, Im-  
ported buttons. Length  
28 inches. Sent ex-  
press paid.

STYLE No. 88.  
Money refunded if not satisfactory.  
Write for our CATALOGUE OF 100  
BARGAINS IN CLOAKS AND FURS.

**WE SAVE YOU FROM \$2 TO \$5  
ON EVERY GARMENT.**

Buy direct of Manufacturers:

**PARISIAN CLOAK CO.,**

109 North High St., COLUMBUS, OHIO.

**USE JANOWITZ'S DUPLEX EAGLE DRESS BONE PATENTED**

Better and cheaper than whalebone. Warranted not to dry split or break.

**Free to All**

— Sample of the Duplex Eagle Dress Bone—used and endorsed by the leading dressmakers—judge for yourself—once tried, always used—all sizes—

Write to JULIUS JANOWITZ,  
135 Grand Street, New York.

**PILLOW SHAM HOLDERS. NICKEL PLATED.**  
Set Complete with Screws.  
2 Sets 25c. J. G. Ferguson & Co., Chester, Conn. 15c.

[NOVEMBER, 1895.]



**GOLD DAYS** during the early Fall cause many a cold, resulting in serious sickness. Avoid this risk by getting

## Banner Oil Heater \$6

Freight Paid.

Will heat a room from 15 to 20 ft. square perfectly, in the most severe weather. Our pat. double drum gives twice the radiation of any oil heater made. Indicator shows exact amount oil in fountain. Inside feed wick, burns oil till exhausted. Outside ratchet controls flame perfectly. Handsomely made. Largest and most powerful oil heater for price. 2 ft. 3 in high.

No Odor!  
No Smoke!  
No Chimney  
to Break!

Satisfaction guaranteed or money refunded. When not kept by dealers will send, charges paid, on receipt of \$6. Our book of Points on stoves and lamps free.

THE PLUME & ATWOOD

MFG. CO., NEW YORK

BOSTON

CHICAGO

Factories: Waterbury and Thomaston, Conn.

## WORMS!

are the cause of more sickness of a serious nature, especially in children, than any other known disorder. They cause sleeplessness, irritability, loss of appetite, convulsions, and often are the

### Cause of Death.

If your little ones are ailing without apparent cause, you may be sure they are afflicted with worms. To obtain immediate relief and get rid of stomach, seat and pin worms, use

## KICKAPOO Indian Worm Killer

It is purely vegetable, absolutely harmless, and positively effectual. To convince you of its merits we will mail you a package free if you will mention this paper.

Healy & Bigelow, New Haven, Conn.

### Send for Free Sample.

## FREE!

We direct special attention to the following remarkable statement:

For many years I suffered from Catarrh, which destroyed my hearing, and for twenty-five years I was so deaf that I could not hear a clock strike by holding my ear against it. I had tried every known remedy, and nothing gave me the slightest relief. I obtained Dr. Moore's treatment, and in three weeks my hearing began to improve, and now I can hear a common conversation across a room; can hear a clock strike in an adjoining room, 30 feet away. I think I am entirely cured, and my hearing permanently restored.

EDWIN COLEMAN, Box 585, Wichita, Kan.

### Medicines for 3 Months' Treatment Free.

To introduce this treatment and prove beyond doubt that it is a positive cure for Deafness, Catarrh, Throat and Lung diseases, I will send sufficient medicine for three months' treatment free.

Address, J. H. MOORE, M. D., Cincinnati, O.

## GIRLS FOR YOU LOOK AT THESE RINGS!! FREE!

Ever Read a Better Offer?

Why not try for one? They are absolutely free to all who will do a few hours work showing our new goods to your friends. Takes very little time. No Money Required. All rings Solid Gold; No. 1 set with Genuine Diamonds; No. 2 with Pearls; No. 3, Richly Engraved Band Ring; No. 4 with Colored Stones. Send Mail Now. We want one girl in each neighborhood. A Bright Boy or a Few Married Ladies can take advantage of this offer. We gave away 20,000 rings in past two years. State size. Address G. M. ASSOCIATION, 209 Dearborn St., Chicago, Ill.

## KIDNEYS AND BLADDER.

Why suffer the misery and perhaps fatal result caused by diseases of the above organs when I will send you full particulars of a cheap, sure and permanent Home Cure FREE of charge. DR. D. A. WILLIAMS, East Hampton, Conn.

but have a glass of warm milk beforehand. Take quite plain food, but have it as nourishing as possible. Cod-liver oil would benefit you greatly; try and take it, beginning with one teaspoonful twice a day, a quarter of an hour after food, and if this produces no feeling of nausea, increase the quantity to three doses a day; it is pleasant taking it in either milk or effervescent lemonade; it is sure to be disagreeable at first, but if you persevere you soon become quite accustomed to it, and then do not wish to leave it off.

Certainly you will be better if you wear woolen underclothing; everybody should wear either wool or silk next the skin. It is equally important that the lower limbs should be as warm as the upper part of the body.

## NOW! THE TIME TO MAKE MONEY.

Last month I cleared, after paying all expenses, \$235.-\$3; the month before \$186.85, and have at the same time attended to my regular business. I believe anyone, anywhere, can do as well, as I have not a particularly good location and not much experience. When you have an article that every family wants, it is very easy selling it. It seems strange that a good, cheap dish washer was never before placed on the market. With the Perfection, which sells for \$5, you can wash and dry the dishes for a family in two minutes, without putting the hands in water. As soon as people see the washer-work they want one, and that is why so much money can be made so quickly. For full particulars address The Perfection Mfg. Co., 686 63rd St., Englewood, Ill. I feel convinced that any lady or gentleman, in any location, can make \$5 to \$10 a day, as every family will very soon have a dish washer. Try it and publish your experience for the benefit of others.

Alice O.

**FAT** FOLKS REDUCED 15 to 25 lbs. per month. Results permanent. Endorsed by the press and leading society ladies. For particulars, send 5 cents in stamp to O. W. F. SNYDER, H. D. 59 McVicker's Theater Building, CHICAGO, ILL. Or 905 Broadway, New York City.

## THE SECRET



### OF A GOOD COMPLEXION

LIES IN THE USE OF

## DR. CAMPBELL'S SAFE ARSENIC COMPLEXION WAFERS AND

## FOULD'S MEDICATED ARSENIC COMPLEXION SOAP.

The only real beautifiers of the complexion, skin and form.

These wafers and soap are simply wonderful for removing freckles, moths, blackheads, pimples, vulgar redness, rough, yellow or muddy skins and all other facial disfigurements.

If you desire a transparent, clear, fresh complexion, free from blotch, blemish, roughness or coarseness, try these wonderful, magical and marvelous DR. CAMPBELL'S SAFE ARSENIC WAFFERS and FOULD'S MEDICATED ARSENIC COMPLEXION SOAP.

The wafers and soap are for men as well as women.

Wafer by mail, \$1.00; 6 boxes, \$5.00. Soap by mail, 50c.; 6 cakes, \$2.75. Depot, 218 Sixth Avenue, New York, and all druggists.

Beware of all other "so-called" arsenic PREPARATIONS.

DR. CAMPBELL'S WAFFERS are the only genuine arsenic wafers made. FOULD'S ARSENIC SOAP is the only MEDICATED ARSENIC COMPLEXION SOAP in the world.

When writing to Advertisers please mention the "STANDARD" DELINEATOR.

## MENNEN'S Borated Talcum Toilet Powder



Approved by Highest Medical Authorities as a perfect Sanitary Toilet Preparation

for infants and adults.  
Delightful after shaving.

Positively Relieves Prickly Heat, Nettie Rash, Chafed Skin, Sunburn, etc. Removes Blotches, Pimples, Tan, makes the skin smooth and healthy. Decorated Tin Box, Sprinkler Top. Sold by Druggists or mailed for 25 cents.

Send for Free Sample. (Name this paper.)  
GERHARD MENNEN CO., Newark, N. J.

### D. R. T. FELIX GOUAUD' ORIENTAL CREAM, OR MAGICAL BEAUTIFIER.



Removes Tan, Pimples, Freckles, Moth Patches, Rash and Skin diseases, and every blemish on beauty, and defies detection. It has stood the test of 45 years, and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Smith said to a lady of the hantagon (a patient): "As you ladies will use them, I recommend 'Gouaud's Cream' as the least harmful of all the skin preparations." For sale by all Druggists and Fancy Goods Dealers in the U. S., Canada and Europe.

FERD T. HOPKINS, Prop'r, 37 Great Jones St., New York.

### Espey's Fragrant Cream

For Chapped Hands, Face, Lips or any irritation. Prevents tendency to wrinkles or ageing of the skin. Keeps the face and hands soft, smooth and plump. CELIA CONKLIN'S CURLING CREAM warranted to hold the Hair in Curl, Bangs and Frizzles. Is absolutely harmless. Both preparations for sale by druggists at 25c each, or sent postpaid on receipt of money. P. B. KEYS, 405 State St., Chicago, Ill.



### HOW TO ATTAIN AND RETAIN BEAUTY.

The two principal points of Feminine beauty are to be the possessor of a clear and healthful COMPLEXION and a perfectly formed BUST. I claim to be the only specialist in America for the treatment of ATROPHY or non-development of the BUST, and my famous CELNART has for years stood the test over all others. By its use your BUST will be permanently developed from 3 to 5 inches. It removes Wrinkles and fills out hollows in Cheeks, Throat & Neck. For the COMPLEXION ROYALE CREME, a pure and harmless Preparation, which will not injure the most delicate skin. Positively cures even case of Freckles, Tan, Sunburn, Pimples, Blotches, Blackheads, or any discoloration. Price \$1. per bottle, sample bottle 25c. Send for my latest pamphlet, FREE, on "The Perfection of the Face and Form," \* MADAME JOSEPHINE LE FEVRE, 1208 Chestnut Street. Philadelphia, Pa.

### Sweet

PEAS for EMBROIDERY We send a **Gin**, Scalloped edged LINEN Dolly with Sweet Peas stamped on it with Wash Silks to work. Also a Beautiful set of Dollies, Mats etc. Our new Book on Embroidery & Catalogue of Stamping Patterns. All sent post paid for **only 25c**.

Walter P. Webber, Lynn, Mass. Box S

C	YARNS AND EMB. MATERIALS.
A	All Threads or Fabrics in Cotton, Wool, Silk or Linen
N	for Emb'y work, Emb. Books, Stamping Powders,
V	Crochet Moulds, Lustrous Crochet Threads, Largest variety in the city. Also a' Cross Stitch Emb. Materials. Send stamps for price-list.
A	PETER BENDER,
S	Established 1860. 111 East 9th St., N. Y.
	BEADS AND LACE BRAIDS.

LADY AGENTS wanted everywhere to sell Dr. Snyder's Remedial Soaps, Perfumes etc. Work permanent and profitable. Samples free. Address, T. H. Snyder & Co., 6 E. Third St., Cincinnati, O.

LILY J., SYRACUSE, N. Y.—Do not take arsenic in any form unless by advice of a competent physician.

HARRIET M., KINGSTON, N. Y.—A diamond solitaire is the prescribed form for an engagement ring. A young man's means should decide the question of the size and quality of the stone.

HATTIE Q., MONTREAL, CAN.—The expression "saleslady" is not considered good taste. "Saleswoman" is perfectly respectful and correct. If "saleslady," why not "salesgentleman?"

MIRIAM, HARRISBURG, PA.—To make lemon marmalade, peel the lemon so that as little of the white pith as possible is left on the rind. Put it in a basin and cover with water, and let the water remain on the rind all night. Then boil till tender in fresh water and cut into very fine strips. The pulp and juice must then be added to the rind, and to each pound add one and a half pounds of preserving sugar, and boil all together for half an hour. It should look quite clear when properly boiled. As in all preserve-making, do not allow the marmalade to go off the boil once it boils, and remove the scum as it rises.

The other day Mr. Toole entered a dairy, and in his most solemn manner addressed himself to the man as follows:

"I will take a boy," looking around at the shelves.

"A boy, sir?" asked the dairyman, fairly puzzled.

"Yes, or a girl," answered the actor.

The man, thinking him some lunatic, said: "Pardon me, this is a milk shop."

"Come outside," said Mr. Toole, and taking the man by the arm he led him to the door and pointed to the sign.

"I'll take a boy and a girl," repeated the humorist, with not a ghost of a smile. "Read what your notice states, 'Families supplied in any quantity.'"

A Buffalo paper suggests that: "In spite of the influence of the New Woman, gowns will be worn this fall as usual. Bonnets should be worn on the head, unless they are sunbonnets. The latter may be worn hanging down the back. It is still good form to wear black gloves when cleaning the kitchen stove. At other times colors may be worn by those who prefer. It is not necessary for ladies to be in full dress when hanging out the week's washing. The essential thing about a costume for marketing is a purse. At theatre parties ladies will wear opera glasses and their own hair, if they have plenty. If not, they may wear someone's else. When long skirts are selected for walking costumes, the wearer should be particular to don handsome hose and well-fitting shoes. Slippers are not suitable for street wear at this season."

Willie—in what month and on what day was Fourth of July first celebrated?

Father (after looking through the encyclopaedia and three histories)—Young man, your teacher is paid to answer such questions. I have no time to bother with them.

One day the children were having an object lesson on the blue heron. The teacher called attention to its small tail, saying, "The bird has no tail to speak of." The next day she asked the scholars to write a description of the bird, and a little German girl wound up by saying, "The blue heron has a tail, but it must not be talked about."



### CORSET

NEVER BREAKS DOWN ON THE SIDES

and Gives the Wearer a Beautiful Figure.  
If not in stock at your retailer's send \$1.00 for a Corset, free by mail, to

BRIDGEPORT CORSET CO.,  
FITZPATRICK & SOMERS, Sole Agents,  
85 Leonard Street, New York.

### EMERSON PIANOS

60,000 SOLD

43 YEARS BEFORE THE PUBLIC.  
MODERATE PRICES,  
TERMS REASONABLE.

SWEET TONED.  
Every Instrument Fully Warranted.  
Catalogues Free.  
SOLD ON MERIT.

EMERSON PIANO CO., 92 FIFTH AVE. NEW YORK.  
116 BOYLSTON STREET, BOSTON, MASS.  
218 WABASH AVENUE, CHICAGO, ILL.

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THE WONDERFUL  
WEBER TONE  
IS FOUND ONLY IN THE  
WEBER PIANO.

### PIANOS

WAREROOMS:

108 Fifth Ave., cor. W. 16th St.

### FITS CURED

(From U. S. Journal of Medicine.)  
Prof. W. H. Peeke, who makes a specialty of Epilepsy, has without doubt treated and cured more cases than any living Physician; his success is astonishing. He has heard of cases of 20 years' standing cured by him. He publishes a valuable work on this disease which he sends with a large bottle of his absolute cure, free to any sufferer who may send their P.O. and Express address. We advise anyone wishing a cure to address Prof. W. H. PEEKE, F. D., 4 Cedar St., New York.

**LANGDON & BATCHELLER'S  
CELEBRATED  
"GLOVE-FITTING"  
CORSETS.**



**FIT GUARANTEED.**

LANGDON & BATCHELLER'S  
GENUINE  
THOMSON'S GLOVE-FITTING  
TRADE MARK

**LADIES** who wear the "Glove-Fitting" Corsets are always satisfied.

Send for Illustrated Catalogue.

LANGDON, BATCHELLER & CO.,  
345 BROADWAY, NEW YORK

**PERFECTION IN  
DRESS FITTING AND DRAPING**  
By using The Perfection Peerless Favorite or Borchert Improved Adjustable Dress Figures, Draping Stands and French Flitting Busts and Papier-Maché Figures. Fifty different sizes and shapes in one Figure. Your own form duplicated.

The only Perfect Forms ever Invented.

For Sale by the  
**STANDARD FASHION CO.**  
New York, Boston, St. Louis,  
or any of its Agents.  
It will pay you to send for circulars.

**OSCAR BORCHERT,**  
INVENTOR AND MANUFACTURER,  
125-127 West 32d Street,  
NEW YORK CITY.

**The Natural Body Brace**

Cures Weakness,  
Restores Health and Vigor.

After wearing your Natural Body Brace for nine months, the most extreme and painful weakness has vanished.

Mrs. JESSIE FISHER,  
Spruce Creek, Pa.

I am pleased beyond expression with the Brace. I would not part with it for any money.

MARY F. ADAM,  
Neosho Falls, Kan.

I have been afflicted for 23 years, and have never had anything to help me like the Natural Body Brace has. I could not stand up long enough to wash dishes before wearing it, and now (after wearing it three months) I am cooking for a large family. I also help wash and do any kind of work.

Mrs. LUCINDA FIELD, Oscar, Tex.

Money Refunded if Brace is  
Not Satisfactory.

Send for Full Information.

**Natural Body Brace Co.,**  
SALINA, KANSAS.  
Howard C. Rash, Manager.



Dramatic Author—"Mr. Manager, may I venture to ask whether my three-act play has been accepted?"

Manager—"Well, you see the three members of the reading committee have gone through it, and they have come to the conclusion that one act will have to be struck out."

Author—"Oh! there is no difficulty about that; it is not so bad after all."

Manager—"No, but unfortunately each of the members wants to strike out a different act!"

**A Woman of the Future.**

I love the coming woman;  
I love her pretty ways.  
With music and with sweetness  
She fills my fleeting days.  
I kiss her laughing dimples  
And stroke her hair of gold.  
For my dainty coming woman  
Is only four years old.

—From Truth.

**Are You Hard of Hearing or Deaf?**

Call or send stamp for full particulars how to restore your hearing by one who was deaf for thirty years. John Garmore, Room 18, Hammond Bldg., Fourth and Vine, Cincinnati, O.

**The Home Team.**

In our family there are seven  
Sturdy striplings and elate,  
And our sporty dad athletic  
Makes the aggregation eight;  
And, as mamma now wears bloomers,  
We are ready to combine,  
And to challenge all creation  
As

a  
base  
ball  
nine!

Queen Isabella of Spain, who came to the throne at three years of age, was married on her sixteenth birthday. Queen Victoria of England, who was crowned at eighteen, was married at twenty. Queen Maria da Gloria de Braganza, born in the same year as Queen Victoria, ascended the throne of Portugal at the age of seven, and at fifteen wedded the Duke of Leuchtenberg, one of the Beauharnais family, who left her a widow before she was sixteen, and the year after she married Prince Ferdinand of Saxe-Coburg-Gotha, from which alliance the reigning house of Portugal proceeds.

From these examples it will be seen that there is nothing premature in these projects of marriage which the Queen Regent and the Privy Council of Holland have set on foot on behalf of the young Queen Wilhelmina.

**A Novel Baptism.**

The promenaders along the avenue de la Gare, Nice, witnessed a somewhat curious spectacle the other day. A bicyclist, carrying a baby clothed in white, was followed by nearly fifty persons, men, women and children, all on cycles, and made his way to the Church of Notre Dame, where the ceremony of baptizing the baby was gone through. After this the whole party remounted their machines and rode to the house of the father of the infant, where a reception was held.—*Tit-Bits.*

**Every Freckle Cost \$1.00.**

Mrs. Mary J. S. —, of Indianapolis, Ind., started out three years ago to get rid of freckles. She tried Madame This and bought the stuff of Doctor That. Finding relief at last she also found every freckle cost her exactly \$1.00. **How Many Freckles Did She Have?** Every lady sending me 10 cents in stamps, I will send small jar of

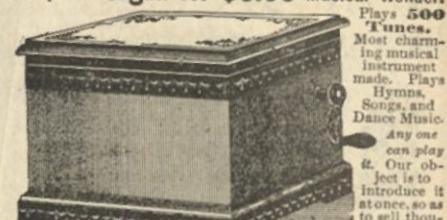
**LOLA MONTEZ CRÈME,**

the original Skin Food and Tissue Builder for the Complexion (Preserves beauty, Prevents wrinkles), Packet Face Powder, Book Beauty Instructions, and tell how many freckles Mrs. S. — had.

MRS.  
Nettie Harrison,  
America's Beauty  
Doctor,  
40 and 42 Geary St.,  
San Francisco, Cal.,  
Main Eastern Office,  
58 Washington Ave.,  
DETROIT, MICH.

**A \$10 Organ for \$5.00**

The Great  
Musical Wonder.



Plays 500  
Tunes.  
Most charming  
musical  
instrument  
made. Plays  
Hymns,  
Songs, and  
Dance Music.

Any one  
can play  
it. Our ob-  
ject is to  
introduce it  
at once, so as  
to sell thou-  
sands at the  
regular price,

\$10. To this end I will send one to any reader of this paper for \$5. If you want the **Best**, send direct to **Makers**. We will please you. Just what you want to make home happy. Send \$5.00 with this notice and we send Organ at once, all complete. Satisfaction, or money refunded. Address,  
**BATES ORGAN CO., 100 High Street, BOSTON, MASS.**

**WOULD YOU**

Like a permanent pos-  
ition and \$150 mont-  
thly, if so wish us at once.  
We will give you  
"Solid Gold" knives, forks and spoons to private families, hotels and boarding houses, a solid metal that looks exactly like  
**Solid Gold**, there is no plating to wear off! No Royal table was ever set with more attractive furnishings, they are durable and warranted to wear a lifetime, cost about one-fourth that of silver, the chance of a life time to make big money, agents meet with ready sales, everywhere, so  
gratifying demand for our new **Gold Goods**. Case of samples **FREE** to induce you to write to us **to-day**. We will send you full particulars and a valuable sample of our goods in **Solid Silver** upon receipt of **Five Two cent stamps** for postage, etc. Address  
**Standard Silver Ware Co., Boston, Mass.**

**MUSIC SALE.**

To reduce our stock of Music we will send by mail, postpaid, 70 pieces full-sheet music size, all parts complete, including Marquerie, Man in the Moon, Mary and John, also Marches, Waltzes, Quadrilles, etc., all for 20c: Satisfaction given or money back. See here—Mr. H.: "Am very much pleased with the music. It is worth ten times the mo.-ey." E. C. KNAPP, Fishkill, N.Y. **After the Ball** and 100 songs, with music, 5c.

**S. HATHAWAY,**  
339 Washington St. - BOSTON, MASS.

**CONSUMPTION**

To THE EDITOR—Please inform your readers that I have a positive remedy for the above named disease. By its timely use thousands of hopeless cases have been permanently cured. I shall be glad to send two bottles of my remedy free to any of your readers who have consumption if they will send me their express and post office address. T.A.Slocum, M.C., 183 Pearl St., New York.

**The Queen of all Corsets.**

**IMPORTED FRENCH  
RED STAR CORSET R. C.**



**GRACEFUL • EASY • COMFORTABLE**

Best French Coutil,  
Guaranteed all Whalebone, \$2.50.  
Finest French Horn, \$1.50.

For Sale by all First-Class Retailers.

**RHENISH CORSET MANUF'G CO., Ltd.**  
NEW YORK, 71 Leonard St.

**A WARRANTED CURE FOR  
ECZEMA, SCROFULA,  
SALT RHEUM, SKIN TORTURES,  
PIMPLES, HUMORS, ITCHINGS, ETC.  
HIVES, NETTLE RASH, SCALY SKIN,**

**"Dermacura"**

**FRECKLES, TAN, DISFIGUREMENTS,  
BRUISES, SORES, ULCERS, BURNS.**

"Dermacura" is a peerless curative for all skin diseases. It is a royal remedy, and superior to anything similar you may have tried. Your money back if not as represented. Price, 50c. per box. Reliable druggists keep it, or we will mail it, post-paid, on receipt of price—stamps taken. The Dr. Bridgman Co., 816 Broadway, New York. "Dermasoope" is the Best for the Skin—25c. cake.



**THAT RAMBLER  
IS A MIGHTY FINE BICYCLE**



FINE ILLUSTRATED BOOK  
OF DETAILS FREE AT ANY  
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COVENTRY ENGLAND

**FREE TO BALD HEADS.**

We will mail on application, free information how to grow hair upon a bald head, stop falling hair and remove scalp diseases. Address, Altenheim Medical Dispensary, 127 East Third Street, Cincinnati, O.



Of the Hungarian Statesman Francis Deak it is related that he used to rid himself of troublesome visitors by telling them the following story:

"Once, when in Paris, Napoleon I. paid a visit to a hospital for old soldiers. Here he perceived, among the rest, a man who had lost one of his arms, and he entered into conversation with him.

"Where did you lose your arm?" asked the Emperor.

"At Waterloo, Your Majesty."

"Then, no doubt, you curse the Emperor and your country every time you look at your mutilated limb?"

"No, indeed," protested the veteran, "for the Emperor and my native land I would readily sacrifice my other arm if need be."

"I can hardly believe that," the Emperor quietly remarked, and passed on.

"But the soldier, anxious to prove that he was in earnest, immediately drew a sabre from its sheath and lopped off his other arm."

Here Deak would pause and fix a penetrating look on his visitor.

"Well, what have you to say of such a man and such an action?"

"A most sublime act of self-sacrifice! A truly noble character!"

This was the style of reply invariably given.

"But the story has one flaw," he would gravely add.

"What is that, pray?"

"It is simply impracticable. How could a one-armed man contrive to cut off his only remaining arm?"

Miss Inland (to old salt, who is showing the party over the flagship).—"And what are all those soldiers on board ship for?"

Bo'sun's Mate.—"Thim? Oh, thim's the marines, mum."

Miss Inland.—"Marines? And what are they for?"

Papa Inland—"Don't ask so many foolish questions, Mary Ellen. Everybody knows those gentlemen are employed by the government for the sailors to tell stories to."

**A New Cure for Asthma.**

Medical science at last reports a positive cure for Asthma in the Kola Plant, found on the Congo River, West Africa. So great is their faith in its wonderful curative powers, the Kola Importing Co., 1164 Broadway, New York, are sending out large trial cases of the Kola Compound free to all sufferers from Asthma. Send your name and address on a postal card, and they will send you a trial case by mail free.

He seemed preoccupied.

"Why so thoughtful?" she asked, while with dignity born of womanly reserve and consideration of a drug store complexion, she did not come too near him.

"Is it true," he said, directing an intense gaze upon her, "that you have already had twelve husbands?"

"Yes—"

Throwing her shyness to the winds she came and kissed him.

"—yes, but I am not a bit superstitious."

"Have you 'The Woman in White,' by Wilkie Collins?"

"No; but here is 'The Man in Black,' by Weyman."

**B & H Lamps**

GIVE THE  
BEST LIGHT  
(AS EASY TO  
LIGHT AS GAS)  
DOUBLE CENTRE  
DRAUGHT

When you see the stamp B. & H. on a lamp, you can rest assured that you are getting the best. Our reputation for making the finest possible work will always be maintained.

"Little Book" sent free on application, telling more about the lamps, and also giving an idea of our very complete and beautiful line of Gas and Electric Light Fixtures, Art Metal Goods, etc.

**BRADLEY & HUBBARD MFG. CO.**

MERIDEN, CONN.

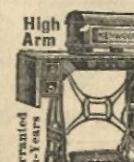
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**HOW TO MAKE****ADIPO-MALENE.**

L. E. MARSH & CO., Madison Sq., Phila., Pa.

**Agents Make Money Selling the****PERFECTION CAKE TINS.**

Delicate cake easily removed without breaking. Perfection Tins require no greasing. All styles, round, square and oblong. Two round tins by mail, 3c. prepaid. Circulars Free. CAUTION.—All Improved Tins are stamped with our Trade-Mark "Perfection" and are made with a groove that absolutely prevents leaking of batter. RICHARDSON MFG. CO., P. O. Box, BATH, N. Y.

**MY HUSBAND** Cant see how you do it.

\$60 Kenwood Machine for - \$23.00  
\$50 Arlington Machine for - \$19.50  
Standard Singers - \$8.00, \$11.00  
\$15.00, and 27 other styles. All attachments FREE. We pay freight ship anywhere on 30 days free trial, in any home without asking one cent in advance. Buy from factory. Save agents large profits. Over 100,000 in use. Catalogue and testimonials Free. Write at once. Address (in full), CASH BUYERS' UNION, 158-164 West Van Buren St., Bldg. 66, Chicago, Ill.

Beecham's pills for constipation 10¢ and 25¢. Get the book at your druggist's and go by it.

Annual sales more than 6,000,000 boxes.



## Rheumatism

can be cured without internal medicine; the direct effect of Electro-Magnetism is to drive out of the system all traces of this troublesome enemy.

### Dr. Scott's Electric Belt,

for men and women, will quickly cure Rheumatism, Gout, Liver and Kidney trouble, Nervous Debility, Indigestion, and kindred complaints.

Standard Belt, 36 Power, \$3.00. At all druggists', or sent postpaid on receipt of price.

"The Doctor's Story," a valuable book, free.

GEO. A. SCOTT,

Room 17, 844 Broadway, New York.

Agents Wanted Quick sales. Liberal pay. Satisfaction guaranteed.

### SUSPENDER MOUNTINGS.

Send for price list, describing same and how to make embroidered and crocheted suspenders. A beautiful present for gentlemen. **Hewes & Potter**, 42 Chauncy Street, Boston.

## PLAYS

Dialogues, Speakers, Wigs, and Masquerade goods. Catalog free.

G. H. W. BATES, Boston, Mass.



**LADIES** Dr. Murat's TONIC  
Cures Nervous Headache, Stomach, Liver, Kidney and other ailments. BEST BLOOD PURIFIER. Illustrated Book and coupon for 1 Box Free. DR. MURAT MED. CO., Office 7, Cincinnati, O.

## FAT FOLKS

**DR. CLARKE'S** is the only guaranteed treatment (established 1877). Reduces our weight permanently five to twenty-five pounds a month, without starving, purging, sickness or injury. Difficult breathing, stout abdomens successfully treated. Proofs, references free. Sold by druggists, or mailed \$1.00 per package.

DR. F. B. CLARKE, Drawer 133, CHICAGO, ILL.

**CASH PAID** for your neighbors' addresses (also newspaper clippings all kinds) \$20 per 1000. Particulars for stamp. Advertisers' Clipping Bureau, Maher Blk., New York.

Visitor—"I suppose you have a great deal of poetry sent in to you for publication?" Editor—"No, not very much of poetry as a rule; some of it is verse, and some of it is worse."

Brief dialogue between a pretty cantatrice and a celebrated composer:

"Tell me, *cher maître*, which would you prefer: to be blind or deaf?"

"Deaf, Madam, when I look at you, and blind when I hear you sing."

Editor-in-Chief.—"In your leader today, Mr. Grinder, you say, 'In the multitude of counsellors there is safety, as we learn from a certain book.' Why did you not say, 'as we learn from the Bible?'"

Editorial Writer—"You forget, sir, that it is our rule never to mention the name of a rival publication."—*Boston Transcript*.

Dear, I love you in the morning.

When I see you fresh and bright;

Love you more at sunny noontide;

Love you most, my love, at night,

When your eyes are closed in slumber,

Dreaming of the happy past,

And your lips are sealed with silence

And your tongue is tied at last.

### Her Superior Wisdom.

"I tell you," said Mr. Meekton "women are getting mighty smart nowadays."

"What makes you think so?"

"The fashion magazine my wife subscribes to. She understands every word of it."

"Can't you?"

"No. I can't even look at the pictures intelligently. I can't tell sleeves from bloomers."

### New Kidney and Bladder Cure.

The new botanic discovery Alkavis, is an assured cure for kidney and bladder diseases, pain in back, and rheumatism. The best proof is that the Church Kidney Cure Company, 418 Fourth Avenue, New York, will send you treatment by mail, prepaid free, if you send them your name & address. Alkavis has certainly wrought some wonderful cures, and we advise our readers to try it, as it is offered free.

The pastor bade her proceed.

"Tell me all," he urged, kindly

"I put a button in the contribution box," she faltered.

He smiled.

"And did your conscience trouble you?" he asked.

The woman raised her eyes earnestly.

"No," she answered. "I put in the wrong button and broke a set, and I would like to exchange it, if you please."

The paretic reporter wrote:—"They met in a scheduled spot." He meant to have said a secluded spot, but would rather die than own up. "Didn't you mean secluded?" asked the city editor.

"Now, I meant the spot where they were scheduled to meet. It is a pity I am misunderstood all the time."

## You Dye in 30 minutes

If you use Tonk's French Dyes. No other dyes like them. Dye cotton as permanently as wool. Our monkey red for cotton won't wash, boil or freeze out—all others will. Carpets, dresses, curtains and clothing of all kinds made to look like new. No failures with Tonk's dyes; any one can use them. Send 40¢ for 6 pkgs. or 10¢ for one color. Big pay to agents. Apply now and mention this paper.

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THE LARGEST  
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Perfect fitting WIGS,  
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fresh and fair as a child's; price, 50c. and \$1.00.  
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Book "How to Be Beautiful," mailed free.

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**84 characters.** Quality of work equal to the best. **Rapid** and **easy** to operate. Sent by mail or express, prepaid, on receipt of \$3.25. In handsome hard-wood case, 50 cts. extra.

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All the rage in the fashionable world. This beautiful Marquise ring is made of **Solid Silver** and set with handsome turquoise. A beautiful ring, and one that any lady may feel proud to own. **SPECIAL OFFER.** Send 35¢ in stamp with size of ring, and we will send ring and Ladies' Magazine 1 year, postage paid. Money will be refunded if you are not more than pleased. Address, VISITOR MAGAZINE CO., Box 3139, Boston, Mass.

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The New Combination Glove and Shoe Buttoner, made of the best cold rolled steel, handsomely nickel plated. Light, strong and durable. Rich silk tassel. Just Partially closed, the thing for pocket or purse as it can be closed when not in use, so there are no hooks to bother. Sample by mail postpaid 10 cents. Large profits to agents. Also other novelties. Send for circulars. G. B. BLAKE, 763 X, Washington Street, BOSTON, MASS.

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CRYSTAL PEPSIN TABLETS will cure DYSPEPSIA AND PREVENT INDIGESTION FROM RICH FOOD. Dose one tablet after each meal. Sold by all Druggists. Delivered by mail on receipt of 50 cents in Postage Stamps. CARL L. JENSEN CO., No. 400 N. 3d St. Philadelphia, Pa. Samples and Circulars **FREE.**

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Goods sent to reliable persons to be paid for after selling. W. H. Palmer, Glasgow, Con., has sold 1,000 Belts, and as high as 20 in one day. The electricity from the batteries will turn a needle through your table, or hand. No one but what can wear them. Cures Rheumatism, Liver & Kidney Disease, Weak and Lame Back and other diseases. Prevents Cold Feet and taking Cold. Gives a comfortable glow of warmth all over the body, which shows that it is acting on the circulation. For advertising purposes we will give one Belt, Free of any Cost to one person in each locality. Address E. J. SMEAD & CO., Dept. 18, Vineland, N. J.



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We give away Lace Curtains, with \$4, \$6, or \$8 orders. White Tea Set, \$6 and 70 pieces, with \$11 and \$13 orders. Pair Ladies' Dongola Kid Boots, with \$10 orders. Safety Bicycle, Cushion Tires, with \$80 orders. Decorated Granite Dinner Sets, 112 pieces, with \$130 orders. Hanging Lamp and Decorated shade, with \$10 & \$12 orders. Violin, Banjo and Guitar, with \$12, \$16, and \$25 orders. Moss Rose Toilet Set, with \$15 orders. Stem Winding Swiss Watch, Ladies' or Boys' with \$10 orders.

Send for our FREE Illustrated Catalogue.

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A refined complexion must use Pozzon's Powder. It produces a soft & beautiful skin.

**AGENT** made \$77 in 4 days selling my Magnetic Corsets, Waist, Belts, Insoles, Rings, Brushes, Plasters and Medicines. The most popular selling Specialties in the world. 100 per cent profit. Sample free; Territory. **DR. BRIDGMAN, 816 Broadway, New York.**

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If you have any rare American or foreign coins or paper money issued before 1878, keep them and send two stamps to **Numerical Bank, Boston, Mass.** for Circular No. 20. Fortune for somebody. Ada. Coin Dept. 7.

**BIRD** Secret of the Harts. Is the Joy of Birds. Makes Canaries Sing. Relished by Mocking and all other Birds. Sold by Druggists. **BIRD FOOD COMPANY, No. 400 N. 3rd St., Philadelphia, Pa.**

**M**akes Home Happy. Restores Cage Birds to health and song. **MANNA** The Canaries Delight. Restores the feathers Mailed for 15 cents.

**YOUR NAME** NICELY PRINTED on 25 FRIENDSHIP CARDS. Lovely French designs, hand-colored, around the border of the Cards. Also a Handmade Whitewash Case containing 3 Goldine Pens, 1 Corrugated Penholder, 1 Faber's Lead Pencil, 1 Covered Slate Pencil, 1 Rule, and a SPLENDID RING. All the above as Premiums with our 16 page Story Paper 3 months for 10c, and 3c postage on the premiums. **WAYSIDE CO., A, CLINTONVILLE, CONN.**

**WRITERS WANTED** To do copying at home. Lock Box 1204 Lima, O.

**\$3 A DAY SURE** Send us your address and we will show you how to make \$3 a day; absolutely sure; we furnish the work and teach you free; you work in the locality where you live. Send us your address and we will explain the business fully; remember we guarantee a clear profit of \$3 for every day's work; absolutely sure; don't fail to write to-day. **ROYAL MFG CO., Box E 5, Detroit, Mich.**

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If you want one, either sex, write us at once. We give a bicycle to one person in each locality who complies with our grand introduction offer, to extensively introduce our new 64-col. magazine. These bicycles cost at retail \$30. or more, but you can get one FREE without a cent of money from your own pocket if you mean business. Send us the names of 5 persons in your locality fond of reading, and 10c. silver or 12c. stamps, for which we will send you our charming new 64-col. illustrated magazine three months on trial and our grand introduction offer by return mail.

**THE YANK PUBLISHING CO.,**  
134 Water St., Boston, Mass.

**For \$1.50** We deliver free, anywhere in the U. S. **This Ladies' Solid, Flexible, French Dongola Kid Button Boot.** Send us 1.50 in Cash, Money Order or Express Order. This is a better shoe than Retail Stores sell for \$2.50, and, being our own make, we guarantee the style, fit, and wear. If not satisfactory we will refund money or send another pair. We can fit you in Opera Toe or Common Sense or Opera Toe with Patent Leather Tip, widths C, D, E, and EE; whole and half sizes 1 to 8. Catalogue free.

**WEARERS SHOE MFG. CO., 284 Devonshire St., Boston, Mass.**

Frightened Wife—"Henry, I've swallowed a pin!"

Absent-minded Husband (taking one from his pocket)—"Never mind, here's another."

If you are not a millionaire,

But wish to own a racing stud,  
Just let your collar button fall,  
And 'neath the bureau watch it send.

A dog was advertised to play on a piano in a circus. When the time came for the dog to perform he got on a seat and began playing. Suddenly a wag in the crowd shouted "Rats!" upon which the dog bounded off the seat. But the piano kept on playing.

The prospects are that sleeves this winter and the coming spring will be as large as ever, though the slightly drooping sleeve will be the most in favor.

For these sleeves there is needed something to keep them to the stylish fulness, and the best arrangement we know of is the "B. W." Sleeve Distender, made by the Weston & Wells Mfg. Co., of Philadelphia.

These distenders are made of finely-tempered braided wire, which will never get out of shape, yet is so flexible that there is no trouble putting on the coat sleeve.

There is nothing to bind the arm, and no weight added to the sleeve. They are so light and so perfectly comfortable, that the wearer is entirely unconscious of their presence.

These distenders are covered with cambric, and are so shaped that they cannot be seen through any sleeve, and they cannot cut nor injure the most delicate fabric. They keep the sleeve always perfect—the effect is very swell and stylish. They are fastened to the shoulder and armhole seams, and once in place need no further attention. By simply pinning or stitching them higher up or lower on the shoulder, they can be adjusted to bring the fulness exactly where desired.

"Paw," said the small boy, "is fishing the one thing that most men live for?"

"Certainly not, Tommy."

"Are all girls sweet when they graduate?"

"Why, there may be exceptions."

"Do they invariably write foolishness in their essays?"

"No."

"Do boys that go to college forget everything they ever learned except how to row a boat and play football?"

"Of course not."

The youngster shook his head sadly and said:

"I guess you needn't bring me home any more of these comic papers. I'm kind of losing faith in them."—*Washington Star.*

Small Boy—"Papa, what is a self-made man?"

Papa—"A self-made man, my boy, is one who is, always described as having commenced life as a bootblack or an office boy, while the rest of us ordinary mortals began this world as howling infants."

### CASH FOR YOUR SPARE TIME.

Women who crochet and have a few hours spare time can get work to do at home to occupy their spare time profitably. Address L. WHITE & CO., 209 State St., Chicago.

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# FLESH . . . REDUCED.

**Dr. Edison's Famous Obesity Pills, Salt and Bands Take Off a Pound a Day.**

**DR. EDISON'S OBESITY REDUCING COMPOUND WILL MAKE YOU THIN AND WELL.**

*Dr. Edison's Obesity Fruit Salt Takes Off Fat and is a Delightful, Champagne-Like, Warm Weather Beverage. His Bands give Comfort and Health.*



"DR. EDISON'S OBESITY TREATMENT will reduce a FLESHY NECK, BUST, CHIN, OR FACE, or SHOULDERS or HIPS or ABDOMEN without reduction where there is no surplus fat. THE SKIN CONTRACTS TO ITS NORMAL TENSION, and covers the parts WITHOUT WRINKLES or other evidences of former enlargement."

*Mrs. Lucy Stone Menard in Woman's World.*

Mrs. Marian Hamlin De Koven, author of "Girls and Women," "Lectures on Woman's Possibilities," etc., writes thus from her study at her beautiful South Side (Chicago) residence: "Dr. Chambers prescribed Dr. Edison's Obesity Pills and Salt for me and I have taken them faithfully nine weeks and they have relieved me of 57 pounds of hot, heavy, and unhealthy fat and made me feel better and stronger."

Zeima Vanderlip Strong, Park Ave., near East 96th St., New York, writes: "In six weeks Dr. Edison's Pills and Salt reduced me 40 pounds. My sister, Mrs. Tillie Vanderlip Sprague, of Yonkers, took Dr. Edison's Pills and Salt and was reduced 31 pounds in 5 weeks."

Mrs. Bertha Simms Truesell, Michigan Ave., near 29th St., Chicago, writes: "Dr. Edison's Obesity Pills and Salt reduced my weight 33 pounds. Improved my bust and shoulders, and cured my heart trouble. I attained these results in six weeks."

Capt. Thomas Strange is prominent in connection with Hudson River navigation. Writing from his home in Yonkers, N. Y., he says: "I have worn one of Dr. Edison's Obesity Bands 46 days, and it has reduced my weight 23 pounds and made me 9 inches smaller around my abdomen."

*Dr. Edison's Obesity and Supporting Bands (see cut above) should be used by fleshy men and women; his Supporting Band by all women in a weak condition. Send for measuring blank.*

Obesity Fruit Salt, \$1.00 per bottle. Obesity Pills, \$1.50 a bottle, or three Bottles for \$4.00, enough for one treatment. The Bands cost \$2.50 each up to 36 ins.; add 10c. for each additional inch.

**CORSETS.** Loring & Co. manufacture obesity and regular corsets to order, and guarantee satisfaction. Fleshy ladies can have corsets made six or eight inches longer than usual over the back and hips. Riding and Bicycling Corsets a specialty. Send for measuring blank. Fit and comfort guaranteed.

### DR. EDISON'S Obesity Reducing Compound,

MOST POWERFUL, SINGLE OBESITY REMEDY.

"Fat folks who want vegetable remedies in liquid form welcome DR. EDISON'S OBESITY REDUCING COMPOUND, and testify to the rapid and agreeable manner in which it has made them thin and healthy."—*Dr. Robt. Lee Shadry in the Central Medical Age.*

Ellen Stanley Wayman, Brighton Ave., near Howard Ave., Boston, writes: "I have now been taking Dr. Edison's Obesity Reducing Compound just five weeks. It has greatly improved my figure and health and has rid me of 38 pounds surplus fat, mostly on hips and abdomen."

**PRICE OF COMPOUND**—Two months' treatment, \$8.00, sent prepaid anywhere in the U. S. No printing on envelopes. Orders filled promptly. Send for pamphlet.

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ALL Standard Patterns, since August 1st, 1895, have been greatly reduced in price, as will be seen by comparing the prices of patterns illustrated in our Fall publications with those in our publications of previous date. The Reduction has been from 5 cts. to 25 cts. on each pattern. While the average price of Standard Patterns is about 15 cts., some of our patterns sell at 5 cts., while others are 25 cts.—our highest price.

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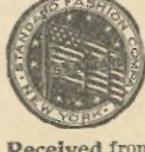
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WARNED by past experience with scoundrels of both sexes, the Standard Fashion Co. begs leave to notify its patrons that all authorized canvassers for the "STANDARD" DELINEATOR and the LADIES' STANDARD MAGAZINE will be provided with bound Subscription Books containing receipts, of which the annexed are reduced facsimiles:

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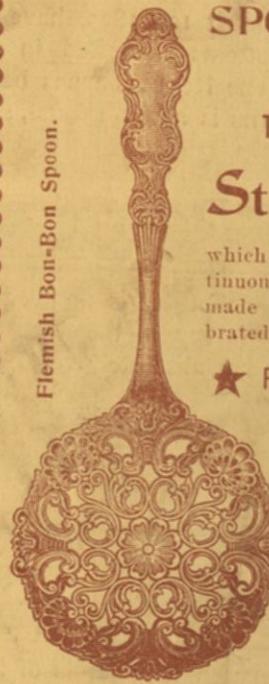
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THE NEW, fancy-colored Smelling Salts, superior to and unlike room, refresh the patient and remove lassitude.

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